

# THE WALPOLE SOCIETY

1912 - 1913







Riciana Delazier  
manuscript







THE SECOND ANNUAL VOLUME  
OF  
THE WALPOLE SOCIETY













*Mary Nevill, Baroness Dacre*  
*in the possession of Sir Thomas Barrett-Lennard Bart., Belhus, Essex.*

1840



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THE  
SECOND ANNUAL VOLUME  
OF THE  
WALPOLE SOCIETY

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1912-1913

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‘This country, which does not always err in vaunting its own productions.’

HORACE WALPOLE'S *Anecdotes of Painting in England*.

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The Committee of the Walpole Society desire to express their grateful thanks to the owners of the various paintings and other works of art reproduced in this volume for the generous assistance they have given the Society.

The Photogravures are the work of Mr. Emery Walker.









1559

*Frances Brandon, Duchess of Suffolk  
and Adrian Stoke, her second husband  
In the possession of J. C. Wynne-Finch Esq., Voelars, Bettw-y-Goed*

1557

Emery Walker Esq.

Charles C. C.



Edward VI 1547-53  
Mary 1553-58  
Elizabeth 1558-1603

Holbein died 1543  
Gerlach Fleck  
Guillelmus Stretes  
Hans Eworth HE 1550-72

## THE PAINTER HE

(‘HANS EWORTH.’)

BY LIONEL CUST.

HANS HOLBEIN died in London, as is now a matter of common knowledge, in the autumn of 1543. The supply of portraiture, however, from that date showed no sign of diminution, and in fact became more plentiful in accordance with an increasing demand. This demand led to the art of portrait-painting being treated as a craft, and for this reason the personal signature of the painter was in so many cases not affixed to his works. Hence it is a matter of some difficulty to identify the actual painters and assign to each his share in the copious output in England during the latter half of the sixteenth century, from the death of Henry VIII to that of Elizabeth.

The succession to Holbein himself, and the completion of those works which must have been left incomplete at the time of his unexpected death from the plague, still remain a matter of uncertainty and debate, though something has been done to elucidate the situation. The researches of Miss Mary F. S. Hervey, published in the *Burlington Magazine* (vol. xvii, pp. 71, 148), have established a distinct personality in Gerlach Flick, a German artist, in whom the Holbein succession can be traced. A painter, known as Guillim Stretes, probably a Netherlander of the Van der Straeten family, occurs in accounts, and has been without due consideration accepted as the chief painter during the few years comprising the reign of Edward VI. A series of whole-length portraits, usually attributed to him, but without any sure ground, is clearly based on the Holbein tradition; they have the characteristics of the French rather than the Flemish School. Another class of portraits of quite high excellence, which seem to belong to a Franco-Flemish School, allied to, if not actually connected with, the contemporary school of the Clouets in Paris, shows the work of more than one hand apparently working in the same atelier, and may perhaps be connected with the name of either Corneille de Lyon or Joos van Cleef. In addition to

Gerlach Flick, isolated artists like Jan Rave, or Joannes Corvus, as he was known in England, can be identified.

In 1550, if not earlier, a distinct personality emerges in a portrait-painter who signs a great many portraits with the monogram HE and adds dates ranging from about 1550 to 1575. In George Vertue's diaries and note-books he notes certain portraits bearing this monogram, and suggests that they should be attributed to the poet-painter, Lucas D'Heere of Ghent. These suggestions were adopted into a detailed statement by Horace Walpole in his *Anecdotes of Painting*, and have since that date been accepted<sup>1</sup> and the portraits duly accredited to D'Heere. The attribution to Lucas D'Heere can be dated back to 1689, when William Chiffinch compiled the catalogue of the pictures in the possession of King James II, in which the painting of Queen Elizabeth and the Three Goddesses is attributed to 'Lucas de Cheere'. There have, however, always been great difficulties in the matter of dates as regards Lucas D'Heere. This painter did not come to London until 1568, when he was a refugee of the reformed religion from the Spanish persecution, and he remained in London until after the Pacification of Ghent in 1576. Neither by residence nor by age does it seem possible to attribute to Lucas D'Heere portraits bearing undeniable dates prior to 1568.

The key to this riddle can, however, be found in the Inventory of the Pictures, Household Stuff, &c., belonging to John, Lord Lumley, at Lumley Castle in 1590. This inventory, of which the original manuscript is in the possession of the present Earl of Scarbrough, contains, besides a history of the Lumley family and Lumley Castle with drawings and heraldic illuminations, a list entitled 'A Certyficate from M<sup>r</sup> John Lampton Stewarde of Howseholde to John Lord Lumley, of all his Lordshippes of Marbles, Pictures and tables in Paynture, with other his Lordshippes howseholde Stuffe and Regester of Bookes. Anno 1590.' The 'Regester of Bookes' has unfortunately not been preserved, but the list of pictures is of exceptional historic and artistic interest. The whole inventory has been printed in Miss E. Milner's *Records of the Lumleys of Lumley Castle* (appendix).

<sup>1</sup> See *Magazine of Art*, August, 1891, and *Archæologia*, liv.



In addition to various important works by Holbein, which include the famous portrait of Christina, Duchess of Milan, now in the National Gallery, and the book of portrait drawings, now in the Royal Library at Windsor Castle, the inventory contains portraits, drawn by Garlicke (or Gerlach Flick), by 'the famous paynter Steven', by Seigar, by Hubbert, by Jaques Pindar, and by *Haunce Eworth*. In connexion with the last-named painter the following may be noted in the inventory :

Of Sir John Lutterel, who died of the sweat in K. Edw. 6 tyme.

Of Mr Edw: Shelley slayne at Mustleborough feilde, drawn by Haunce Eworthe.

Of Mr Thomas Wyndham drowned in the Sea returneing from Ginney.

Of Haward a Dutch Juellor, drawne for a Maisters prize by his brother Haunce Eworth.

Of Mary, Duchess of Northfolke, daughter to the last old Earle of Arundel [FitzAllen] doone by Haunce Eworth.

Now at Longford Castle, in the collection of the Earl of Radnor, there is a very interesting portrait of Thomas Wyndham, signed with the monogram and the date 1550, painted when Wyndham was forty-two years of age. This portrait is fully described in the Catalogue of the Earl of Radnor's collection, compiled by Mr. W. Barclay Squire, F.S.A., of the British Museum. It is without doubt the same as that formerly at Lumley Castle, which remained there until the sale in 1787.

The biographical notice of Thomas Wyndham given by Mr. Squire is important for our purpose. He was son of Sir Thomas Wyndham of Felbrigg in Norfolk by his second wife, Elizabeth, daughter of Sir Henry Wentworth of Nettlested and widow of Sir Roger D'Arcy ; a half-sister of his, Margaret Wyndham, married in 1514 Sir Andrew Luttrell of Dunster Castle, and was mother of Sir John Luttrell. Thomas Wyndham was a filibustering sea-captain of the Drake and Hawkins type. He served as Master of the Ordnance and Vice-Admiral in 1547 under the famous Admiral, Edward, Lord Clinton, off the east coast of Scotland, including an unsuccessful attempt to raise the siege of Haddington. In 1550 he was to have joined his nephew, Sir John Luttrell, on an expedition to Morocco, but Luttrell died

in London of the sweat, as is vouched for by the diary of Henry Machyn for the year 1551, and Wyndham sailed alone for Morocco in 1551, and again in 1552. These voyages are duly recorded in Hakluyt's collection. In 1553 Wyndham started on a voyage to the Gold Coast, but died of fever in the Bight of Benin.

It is quite clear, therefore, that he is the 'Mr Thomas Wyndham drowned in the Sea returncinge from Ginney', whose portrait appears in the Lumley inventory, and equally certain that the 'Sir John Lutterel, who died of the sweat in K. Edw. 6 tyme', is Wyndham's nephew, Sir John Luttrell, who died in 1550, just as they were going to start on a joint expedition to Morocco. Moreover, two duplicate portraits of Sir John Luttrell have been preserved in the Luttrell family, which bear the same monogram and the same date of 1550. Returning now to the Lumley inventory, we find that the portrait of Mr. Edward Shelley, who was killed at Musselburgh (or Pinkie, as the battle is usually styled) in 1541, was drawn by one 'Haunce Eworthe', and that in the same part of the inventory occurs the portrait of 'Sir James Wilford, Capten of Haddington' during the siege of 1547, who was also connected with the Wentworth family, and, like Sir John Luttrell, also died in 1550. We thus find a group of portraits closely allied to each other in date, incident, and general character, two of which are signed by the same monogram HE, and a third actually stated to be by Haunce Eworth. A further corroboration of this may be found in the existence at Arundel Castle, in the collection of the Duke of Norfolk, of a full-length portrait of Mary FitzAlan, Duchess of Norfolk, sister of Jane, Lady Lumley; this portrait is, however, only a seventeenth-century copy, and bears on the frame the monogram HB, obviously altered from HE to make it pass as Holbein's work, and the date 1550. The original portrait was no doubt that described in the inventory as 'of Mary, Duchess of Norfolk, daughter to the last old Earle of Arundel [FitzAllen] doone by Haunce Eworth'. A companion full-length portrait of Thomas, fourth Duke of Norfolk, copied by the same artist, is also at Arundel Castle. This is a sufficient basis for asserting that the large group of portraits bearing the monogram HE and dates ranging from 1550 to 1575 are by





1559

*H. B. pinxit*

*Lady Jane Grey*  
*National Portrait Gallery*

*Emery Walker Phse.*







the aforesaid Haunce Eworth, and cannot for any reason be attributed to Lucas D'Heere, who came to England for the first time in 1568.

Who then was this Haunce Eworth? We learn from the Lumley inventory that he was a Netherlander, as the inventory records a portrait 'of Haward a Dutch Juello', drawne for a Maisters prize by his brother Haunce Eworth'. He was, therefore, a foreigner resident in England. Now in the list of members of the Guild of St. Luke at Antwerp there occurs in the year 1540, as *vrijmeester* or freeman of the Guild, one Jan Eeuwowts. There is no mention of him before as an apprentice, or later on, but in 1560 one Eewout Eewoutsen appears as an apprentice to Lambert Ryck, and this Euwout became *vrijmeester* in 1564, and continues to appear in the accounts of the Guild up to 1588.

On examining the returns of the Letters of Denization and Acts of Naturalization for Aliens in England during this period, as well as of the Subsidies levied on all aliens residing in London, we can extract the following information:

1545. In the parish of the King's Hospital, etc., one *Nycholas Ewotes* was assessed at 40/ and rated at 2/ accordingly.

1549. In the parish of St. Thomas's Hospital *John Ewout* is assessed in goods at 40/ and rated at 2/.

(The conjunction of other names in this parish suggests that Nicholas and John Ewout are really the same man.)

1550. On Oct. 29, 1550, *John Euwouts* was granted letters of Denization (Pat. 4. Edw. 6, p. 4, m. 2).

1551. In the parish of St. Saviour's, Southwark, one *Maister Hanse* is assessed at £4 and rated at 4/.

1552. In the same parish *John Ewottes*, paynter, is assessed at £8 and rated at 8/, and John Mychell servaunte with John Euwottes, paynter, is rated at 8d.

1559. In the same parish *Hans Eywooddes* is assessed in goods at £6 and rated at 20/.

1567. In the Parish of Bridge Without the name of *Jan Euertz* occurs.

1568. In the Parish of St. Mary Overies, Southwark, *Hans Heward* is returned and described as 'born in Antwerpe, and goeth to the Dutch Church'.

1571. In the warde of Farringdon Without, St. Bryde's Parishe, we find '*Haunce Evance*, pictorer, a denizen, borne in Anwarpe, came into the realm about xxviiij yeres past, Douch j.'

This is the last record of the name in these returns, but Mr. Barclay Squire has been able to trace the existence and employment of this painter to a still later date.

From a volume of Documents relating to the office of the Revels in the time of Queen Elizabeth, published by M. A. Feuillerat at Louvain in 1908, the following notices have been extracted:

June, 1572. Mask at Whitehall before Elizabeth & Duke Mommerancie Ambassador for ffrance.

Haunce Eottes for drawing and paynting of dyvers & sundry patternes, viz. of the Chariott & Mownte (which Rose made) with all the personages apparell and Instrumentes, setting them owte in apte coolloours & such like service by him doone in this office at this time at the request & apoyntment of M<sup>r</sup> Alphonse & the officers as by his bill.

x<sup>li</sup> xv<sup>s</sup> reduced by the officers to . . . . iiij<sup>li</sup> xix<sup>s</sup>.

(According to another entry the chariot was 14 ft. long and 7 ft. broad, and on it was a rock with a fountain as well as Apollo and the Nine Muses.)

New Yeares Day, 1572-3. For a Maske.

To Haunce Eottes for painting of patternes for maskes . . . . xiiij s. iiij d.  
1573-4. Candlemas.

Trinodia at the Siege of Thebes, Hampton Court, and one Maske of Ladies with lightes being vj vertues likewysed prepared and brought thither in Redynesse but not shoven for the Tediousness of the playe that nighte.

Patternes for Maskes. Haunce Eottes for sundry patternes by him made . . . . vj s.

From these extracts we can piece together the record of a Jan Euwouts, Ewottes, or Heward, who was born in Antwerp and came to England about 1543, and was working for the office of the Revels in 1574. If, as seems almost certain, he was the *vrijmeester* in the Guild of St. Luke at Antwerp in 1540, he must have been at a fairly advanced age in 1574. No person acquainted with the eccentric transliteration and mispronunciation of foreign names in official lists would hesitate to identify the 'John Ewottes, paynter' of Southwark with the Haunce Eworth of the Lumley Inventory. He is also probably identical with the 'Hans Huett' who painted a portrait of King Edward VI, which was formerly in the collection of King Charles I.





*J.C.B. 1550*

1550

*Sir John Luttrell*  
*in the possession of George Fownes Luttrell Esq., Dunster Castle.*  
*(by permission of Sir Henry C. Maxwell-Lyte, K.C.B.)*







It will be seen from the catalogue of paintings which follow that an extensive *œuvre* may possibly be reconstituted for this painter. It must be remembered that in making attributions, where a signature is absent, certain precautions must be taken to avoid the attribution of other painters' works to Hans Eworth.

On the other hand he shows very strongly the influence of Antonio Moro, and it is possible to confuse their works. As it seems certain that Hans Eworth was resident in London before 1553, in which year Moro was sent over to England by Mary of Hungary to paint the portrait of Queen Mary Tudor for King Philip of Spain, it would hardly be credible that the two painters should not have been known to each other. The portraits of Sir Henry Sidney and Lady Mary Dudley, his wife, at Petworth, though usually attributed to Moro, are almost certainly by Hans Eworth, and this might be expected, in view of the association of this painter with the Brandon, Sidney, and Dudley families. There is nothing of Holbein in the rather ostentatious portraits painted by Hans Eworth. One could affiliate him rather to Metsys or Mabuse, although he belongs most distinctly to the Cinquecento. Again, a portrait of the young Lord Maltravers, who died at Brussels in 1556, would be more naturally credited to Moro, who happened to be working at Brussels in that year. The portrait of Lord Maltravers in a fur-lined cloak at Arundel Castle, though painted very much in the manner of Moro, belongs to a series of English portraits which it is difficult to attribute to Moro, and have characteristics which support an attribution to Hans Eworth. The portrait also of Jane Dormer, the most intimate friend of Queen Mary Tudor, who in 1558 married Don Gomez Suarez de Figueroa, Duque di Feria, afterwards Governor of the Netherlands, is one which we should expect to find among those painted by Hans Eworth, seeing that her mother was Mary, daughter of Sir William Sidney, a sister of Sir Henry Sidney. A portrait in Madrid, formerly in the Pardo Palace, conjectured to be that of the Duchesse di Feria, has many points in common with the works of Hans Eworth about 1558, though the attribution to Moro is of old standing, and the portrait was reproduced by the late M. Hymans as one of the plates to his life of Antonio Moro.

Joos van Cleef, who was practising in London at this date, belonged so distinctly to the Franco-Flemish School that there is less difficulty in separating his work from that of Moro or Hans Eworth. On the other hand, the Lumley inventory mentions works by 'the famous painter, Steven', two of which, portraits of John, sixth Lord Lumley, and his wife Jane FitzAlan, sister of the above-mentioned Lord Maltravers, still exist at Lumley Castle. Although these portraits have hardly the strength of Hans Eworth they are sufficiently near to him to make it dangerous to forget Steven in classifying the portraits of this time.

Of Hubbert we know nothing. Jaques Pindar, also mentioned in the Lumley inventory, may be identified with Jacques de Poindre of Malines, who is described by Van Mander as a good portrait-painter, though his work is hardly known.

Lucas D'Heere did not come to England before 1568 and Cornelius Ketel did not arrive till 1573, so that they fall without the range of the period covered by Hans Eworth's best portraits.

Like Moro, D'Heere, and the other Netherlandish portraits, it is probable that Hans Eworth painted mythological and allegorical pictures as well as portraits. A painting of 'Mars and Venus', signed H.E., was noted at Gunton Park, Norfolk, in the eighteenth century. The allegorical figures in the groups of 'Queen Elizabeth and the Three Goddesses' at Hampton Court Palace, and the 'Family of King Henry VIII' at Sudeley Castle, indicate the Flemish style of the period, such as is found in the works of Marten de Vos or Lucas D'Heere, the bastard Italian style, devoid of individuality. On the other hand, the allegorical figures in the portrait of Sir John Luttrell suggest the Italianized influence of the School of Fontainebleau. In dealing with portraits of this period, it is necessary to examine, and if possible explain, a wealth of allegorical and emblematic accessories, which was characteristic of the age. These emblems, or *imprese*, were imported into England from Italy through France, especially through Fontainebleau. Although there is so much affinity between Hans Eworth and Antonio Moro, there is a *bravura* about the former's early portraits which suggests an acquaintance with the works of Bronzino and Rosso. Possibly Hans Eworth was one of the Netherlandish artists who were





HE

CAPT. THOMAS WYNDHAM. 1550

*Earl of Radnor, Longford Castle.*





sent for to assist Primaticcio at Fontainebleau, and found their way thence to Paris and London.

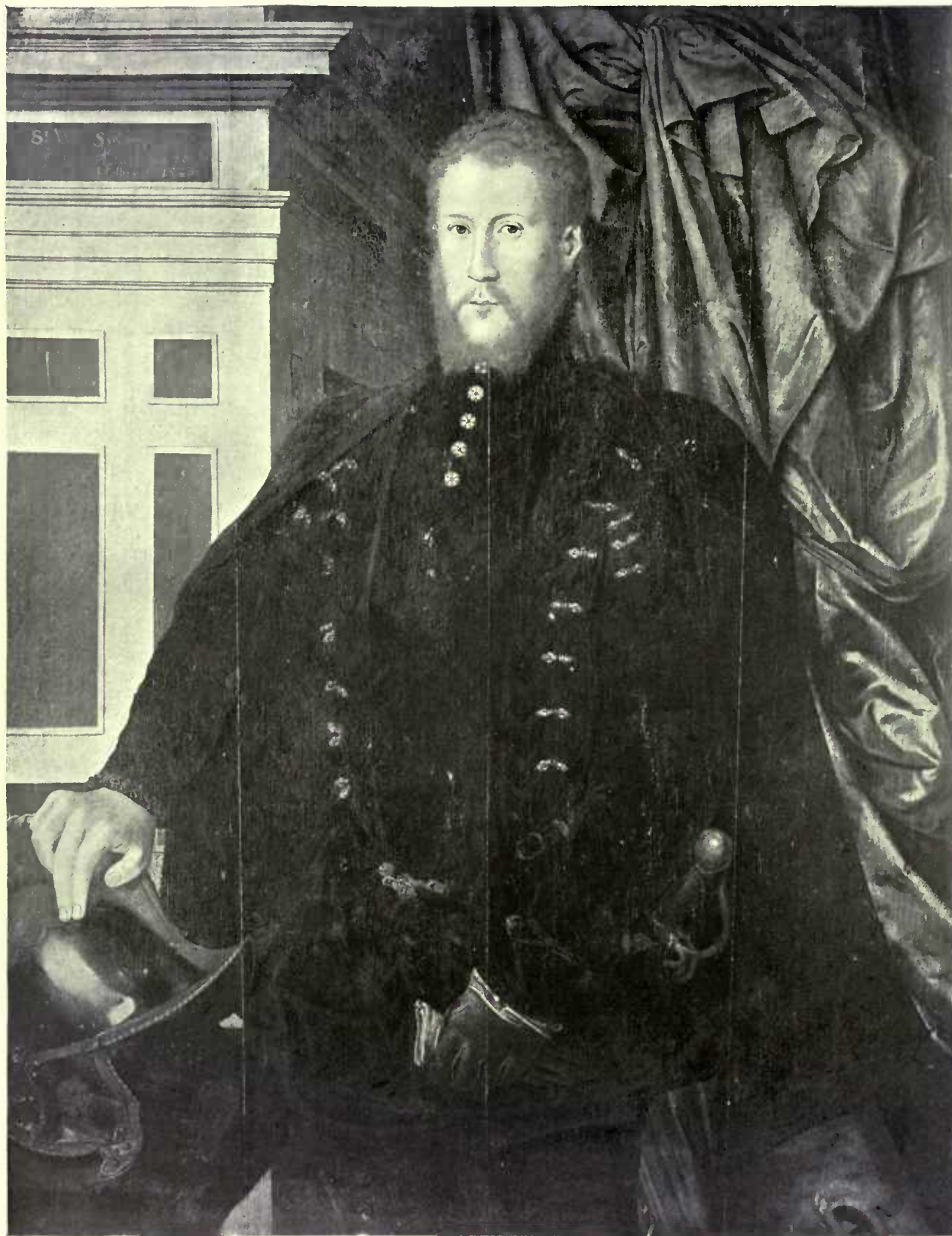
The portraiture of the reigns of Edward VI and Mary has a significance of its own which distinguishes it from that of Henry VIII, in which Holbein and his influence were predominant, and that of Elizabeth, under whom, especially during the latter part of her reign, portraiture, both male and female, showed a tendency to degenerate into a fashion plate. The painters of 1550-70 were more successful in their actual portraiture; divest the figures of their sumptuous apparel, and an interesting portrait would still remain. In the later Elizabethan period the costume seems to outweigh the character. Sumptuous clothing was characteristic of the English Court and aristocracy, and the representatives of the 'new men', the rich burghers and their wives, who now began to take a definite place in the social life of the period, began to ape the nobles in the sumptuousness of their costumes. Portraits were still something of a convention, and just as a military commander was bound to appear in a suit of armour, and a mayor or other local official in a fur-edged gown, ladies had a kind of Court uniform, and were painted in bodices and kirtles, which they perhaps never saw in their wardrobes, and were adorned with countless jewels, which were probably only too often the properties of the painter's studio. It is difficult to explain otherwise the amount of jewellery worn by ladies, not necessarily of noble rank, in these Elizabethan portraits. The history of jewellery, especially in the Cinquecento period, is a fascinating study in itself. In a few portraits the designs for jewellery by Holbein, some of the drawings of which are in the British Museum, can be identified in the jewels worn by Queen Catherine Howard and other ladies. The jewelled hat-band also afforded scope for a medallion or other design as a clasp. Jewellery ranked higher among the fine arts than it does at the present day, and, where money was scarce in the form of cash, jewels often formed as useful and valuable a commodity. The returns of aliens resident in the City of London during this period show how great was the number of jewellers who came from the Continent to seek their fortunes in England. Some made large fortunes, while others

became bankers and money-lenders. If we may judge from the portraits, such as those dealt with in this article, jewellery was one of the ostensible evidences of wealth.

The portraits of this period show an interesting study in fashion, and one quite characteristic of England. During the short reign of Edward VI we find the ladies of rank and wealth still in some cases retaining the head-dresses of the Holbein period, especially ladies of advanced age, who may have been disinclined to adopt new fashions.

The French hood or *crêpine*, with its jewelled bands and folded veil, had come into fashion, but its round shape was modified to suit the fashions introduced by Queen Mary, who, having a square-shaped forehead, often wore an angular head-dress or cap made straight across the back of the head, with hair turned under the corners in front of the cap. Queen Elizabeth, on the other hand, who had a small narrow head with a high sloping forehead, adopted the smaller French *crêpine*, or round close-fitting cap with hood, and her hair was brushed back from the forehead, except when she wore a wig. Dresses were long, consisting of a rich brocade skirt or kirtle, over which was worn a velvet or silk-lined robe or mantle, sometimes fitting tight to the body like a *cote-hardi*, and open from the waist to the feet, so as to show the kirtle. Later it was worn looser on the body, open so as to show a rich bodice. Sleeves were worn fitting tight to the arms with high oversleeves at the shoulders, these being further adorned with white pullings-out, and often with another pair of large loose sleeves, frequently trimmed with fur over the forearms. Jewels were plentiful all over the bosom, neck, and head, and a frequent ornament was a rich gold or enamel rope-girdle round the waist, ending in a pomander, miniature-case, or sometimes a small book of prayers. Very little under-clothing was shown. The collar of the under-skirt was high at the neck, ending in a tight-fitting ruff of folded pleats, made of cambric, with gold or black embroidered pattern. The cuffs or wristbands were similar to the ruff at the neck and of the same material. The dress was sometimes open at the neck, so as to show the partlet and a jewelled necklace, and it is from this opening that the gradual





HE

SIR WILLIAM SIDNEY (?).

*Lord de L'Isle and Dudley, Penshurst.*







HE

Lord Chesham, *Latimer.*

(b)



HE

*Society of Antiquaries, London.*

(a)



HE

*J. C. Wynne-Finch, Esq., Voelas.*

(c)





development of the great wheel-ruffs of the Elizabethan era can be traced.

Although this fashion in dress was also in vogue at the Court of the Valois in France under Catherine de Médicis, there is something peculiar to the English character of the period in the rather ponderous exaggeration of material and ornament, of which the portraits here reproduced give so ample an illustration. The same display, however, of rich stuffs and jewellery is to be seen in the portraits of the Spanish Court, especially those by Moro and other Netherlandish artists. Male dress was more sober in colour and design. The rich and tasteless magnificence of the later days of King Henry VIII became less fashionable under the somewhat puritanical rule of the Protector Somerset, while under Queen Mary the Spanish inclination to dark clothes, already a mark of national character, began to make itself felt. This in fact produced a reaction at the Court of Queen Elizabeth towards the frills and fripperies of the French Court, which at that date reached their highest point of exaggeration in male costume, whereas the costume of the ladies was more restrained than in England. Few painters have taken the opportunity afforded them by rich costume to such good purpose as Hans Eworth. The ladies painted by him are in many cases stout, rather florid Englishwomen, full of *bonhomie* and *joie de vivre*. Even Queen Mary has less of that look of painful melancholy which is so often associated with her face. Queen Elizabeth appears in the hey-day of her first years as Queen, before she became the bewigged and raddled doll of the Marcus Gheeraerts period. In collecting the portraits which can safely be attributed to Hans Eworth, it is impossible to avoid being struck by the curious resemblance in physiognomy and character in the great personages depicted by the painter. This is not surprising in view of the limited circle in which so many of these portraits can be placed.

It may be alleged that this is only a mannerism of the painter, and that he only was able to look upon his sitters as conforming to a series of types which suited his own particular style. This may more truly be said of such painters as the so-called *Meister der weiblichen Halbfiguren*, a contemporary painter, probably also from Antwerp, like

Hans Eworth, but belonging more distinctly to the school of Bernard van Orley at Brussels, and to the Spanish Court of the Hapsburgs in the Netherlands. With this painter, the painter HE and, through the old identification, Lucas D'Heere have been more than once identified, and on a well-known painting by the *Meister der weiblichen Halbfiguren* in the collection of Earl Spencer at Althorp, for many years accepted as a portrait of Lady Jane Grey, a false monogram HE has been added, which is however too coarsely painted to be original.

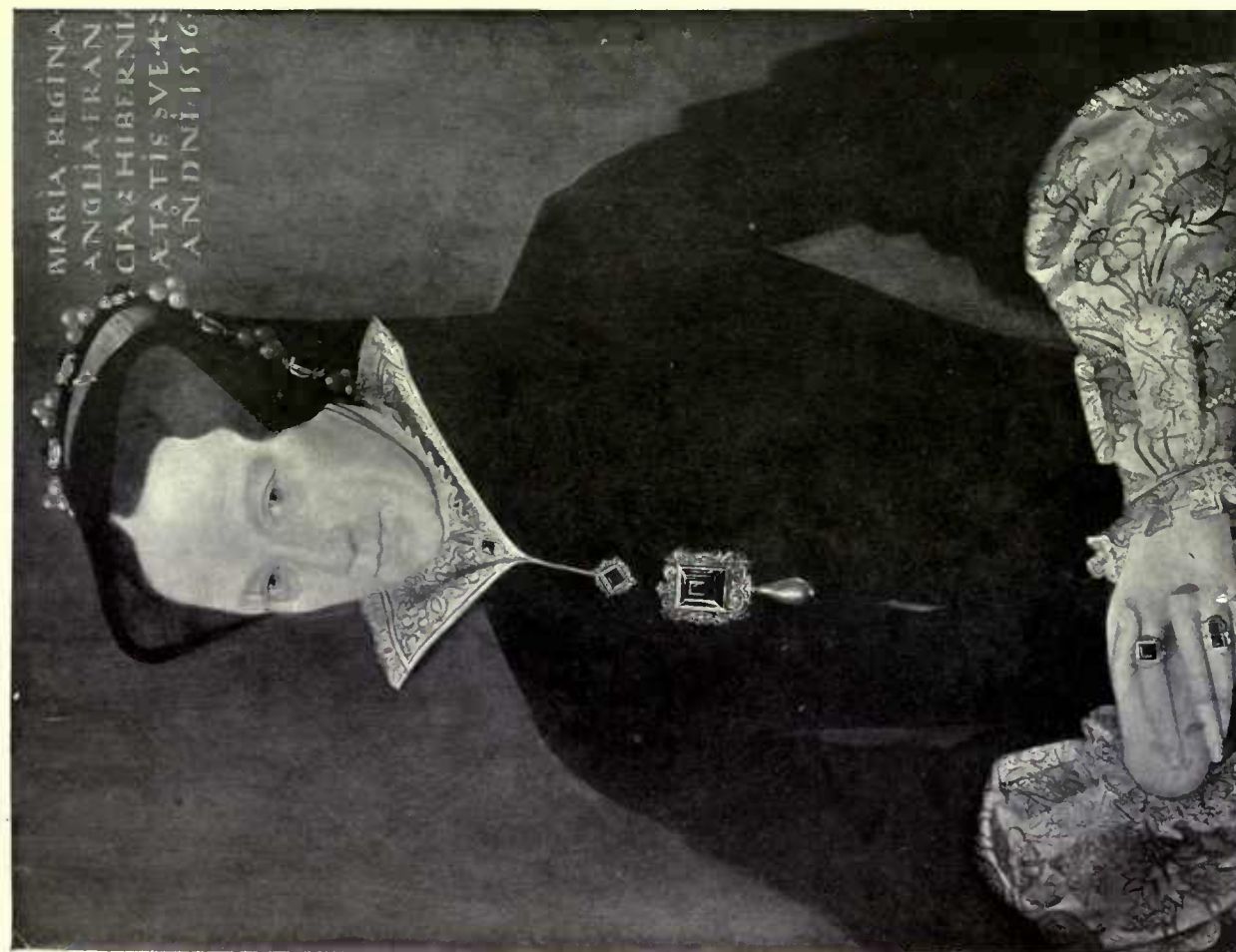
The artists of the Clouet School in France, being for a great part mere copyists of original portraits, tend to an unnatural uniformity of type.

The similarity in the portraits by Hans Eworth are rather those of race and family. The short list of portraits bearing his monogram comprises for the main part a group of families closely inter-related by marriage, the Brandons, Seymours, Greys, Wentworths, the FitzAlans and Howards, the Sidneys and Nevills. Taking, for instance, the family of Thomas Grey, Marquess of Dorset, and his wife Margaret Wotton, we find the following painted by the master HE:

|                                     |   |   |                            |
|-------------------------------------|---|---|----------------------------|
| Frances Brandon, Duchess of Suffolk | . | . | daughter-in-law.           |
| Henry FitzAlan, Earl of Arundel     | . | . | son-in-law.                |
| Lady Jane Grey                      | . | . | grand-daughter.            |
| Lady Katherine Grey                 | . | . | grand-daughter.            |
| Henry, Lord Maltravers              | . | . | grandson.                  |
| Mary FitzAlan, Duchess of Norfolk   | . | . | grand-daughter.            |
| Thomas Howard, Duke of Norfolk      | . | . | husband of grand-daughter. |
| Margaret Audley, Duchess of Norfolk | . | . | grand-daughter.            |
| Elizabeth Fitzgerald, Lady Clinton  | . | . | niece.                     |

The biographical notes of other portraits in the following lists will show how such relationships existed in the case of other great families. In view of the intermarrying in these families, it is not surprising to find that a strong family type of physiognomy prevails, and that type one specially characteristic of the British race. It is difficult to believe, however, that the prevailing auburn tint in the hair of these great ladies was invariably a natural tint, and not one due to the desire to be in the fashion with the Tudor queens.





HE (2)

QUEEN MARY.

*Duke of Bedford, K.G., Woburn Abbey.*



HE

KING PHILIP AND MARY.

*Duke of Bedford, K.G., Woburn Abbey.*

(b)

1558





It is noticeable that there is a marked difference in the portraits signed by HE from 1550 to 1560 and those of the following years. If it were not for the continuity of mannerisms, one would like to separate them into two classes. The Elizabethan ladies, Lady Burghley, Lady Cobham, and others, lack the strength of character and expression which we find in the Duchess of Suffolk and Lady Dacre, and the life-like charm which can even be traced in the portraits of Queen Mary.

In compiling a catalogue of portraits which can be attributed to any painter of this period, it is necessary to select certain indubitable works and derive from them certain peculiarities of *technique* or mannerisms, as well as details of costume and other accessories, and utilize the former for the identification of the painter's work, the latter for the date and identity of the person represented. Too much reliance must not be placed on inscriptions, whether of date or of age. These are in too many cases copied from older inscriptions by later restorers, or even added quite anew to suit the opinion of the owner. Coats of arms have in very many cases been added at a subsequent date. Neither inscription nor coat of arms should be trusted, unless the paint with which they are executed is uniform with the paint of the picture itself. Hans Eworth took great pleasure in such accessories and worked them into the general design of his composition. There are several instances of double portraits, such as those of Frances Brandon, Duchess of Suffolk, and her second husband, Adrian Stoke. Most of these groups have, however, been cut in half by subsequent owners, as will be seen from the companion portraits of Thomas Howard, fourth Duke of Norfolk, and his second wife, Margaret Audley, in which half of the coat of arms and motto appears in the husband's portrait, and the other half in that of the lady. After a lengthy divorce these two portraits meet again in this volume.

There are many portraits in the great mansions of England which may be attributed to the hand of Hans Eworth. Certainty can only be obtained by comparison on stylistic grounds. Thanks to an almost unvarying courtesy on the part of the distinguished owners who have granted permission to the Walpole Society for their treasures to be photographed and reproduced, a goodly number of photographs has

been obtained, sufficient to compile the following catalogue. In this catalogue the portraits which seem to be attributed in safety to Hans Eworth are given in small capital letters, the remainder being given in ordinary type, as affording material for further investigation. The catalogue is arranged as far as possible in order of date, and where a certain date is not forthcoming the age and costume of the person portrayed is taken into account. In any circumstances the number of portraits reproduced must add an interesting contribution to the iconography of the Tudor period, and afford to students of character and physiognomy an interesting study of racial and national character. It should be noticed especially that at the outset a number of portraits belong to the period of the Scottish war under the Duke of Somerset from 1544 to 1548. If these be all by Hans Eworth his activity must be dated a few years earlier, and even perhaps into the concluding years of the reign of King Henry VIII.

## LIST OF PORTRAITS BY OR ATTRIBUTED TO HANS EWORTH.

|          |                                 |   |
|----------|---------------------------------|---|
| 1547.    | King Edward VI.                 | Duke of Manchester, Kimbolton.                    |
| "        | THOMAS, 1ST BARON WENTWORTH     | Capt. B. C. Vernon-Wentworth, Wentworth Castle.   |
| "        | Sir James Wilford               | (a) The Rev. Ambrose W. Hall.                     |
| "        | " " " "                         | (b) St. George's Hospital.                        |
| 1547 (?) | EDWARD SHELLEY                  | Lumley Inventory, 1590; not traced.               |
| 1548.    | Sir Edward Grimston             | Earl of Verulam, Gorhambury.                      |
| 1550.    | CAPT. THOMAS WYNDHAM.           | Earl of Radnor, Longford Castle.                  |
| "        | SIR JOHN LUTTRELL.              | (a) George Fownes Luttrell, Esq., Dunster Castle. |
| "        | " " " "                         | (b) Mrs. Warner-Bromley, Badmondesfield Hall.     |
| "        | Richard Pate                    | Corpus Christi College, Oxford.                   |
| 1553.    | SIR WILLIAM (?) SIDNEY          | Lord De L'Isle and Dudley, Penshurst.             |
| "        | EDWARD COURTENAY, EARL OF DEVON | Duke of Bedford, K.G., Woburn Abbey.              |
| "        | Elizabeth Stoke, Lady Lyster    | Lord Ribblesdale, Gisburn.                        |
| "        | LADY JANE GREY                  | National Portrait Gallery.                        |



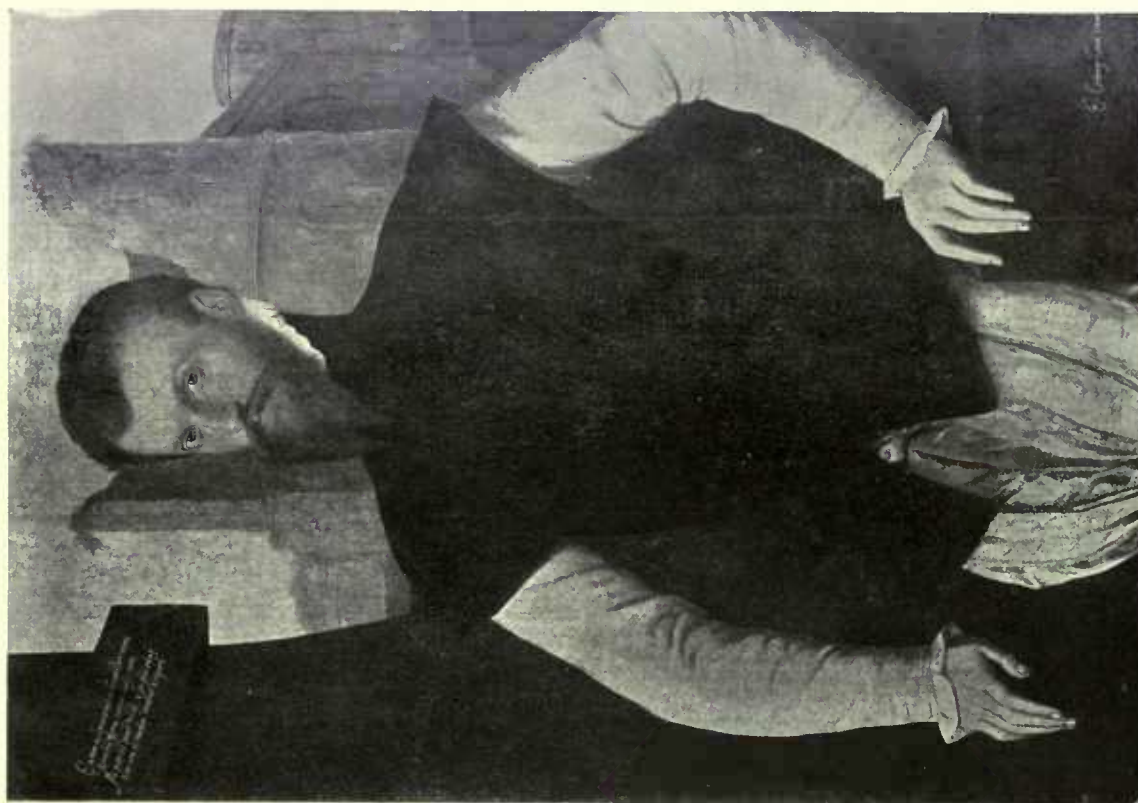


HE

(a)

GENTLEMAN OF TICHBORNE FAMILY.

*Lord Leconfield, Peterworth.*



HE

(b)

EDWARD COURTENAY, EARL OF DEVON.

*Duke of Bedford, K.G., Woburn Abbey.*





|   |  |
|---|--|
| 1554. QUEEN MARY . . . . .                                  | Society of Antiquaries, Burlington House.          |
| „ QUEEN MARY . . . . .                                      | Lord Chesham, Latimer.                             |
| 1554 (?). QUEEN MARY . . . . .                              | (a) J. C. Wynne-Finch, Esq., Voelas.               |
| „ „ „ . . . . .   | (b) S. G. Stopford-Sackville, Esq., Drayton House. |
| „ Thomas, Baron Darcy of Chiche                             | John Wood, Esq., M.P., Hengrave Hall.              |
| 1554-5 (?). MARY NEVILL, BARONESS DACRE                     | Sir Thomas Barrett-Lennard, Bart., Aveley Belhus.  |
| 1555. John Russell, 1st Earl of Bedford . . . . .           | Duke of Bedford, K.G., Woburn Abbey.               |
| „ ANTHONY KEMPE . . . . .                                   | Not traced.  |
| 1556. QUEEN MARY . . . . .                                  | Duke of Bedford, K.G., Woburn Abbey.               |
| 1557. HENRY FITZALAN, LORD MALTRAVERS . . . . .             | Duke of Norfolk, K.G., E.M., Norfolk House.        |
| „ „ „ „ „   | Duke of Norfolk, K.G., E.M., Arundel Castle.       |
| „ THOMAS, BARON HOWARD OF BINDON . . . . .                  | Duke of Norfolk, K.G., E.M., Norfolk House.        |
| „ BASSINGBORNE GAWDY . . . . .                              | Not traced.  |
| „ MRS. BASSINGBORNE GAWDY . . . . .                         |  |
| „ UNKNOWN LADY . . . . .                                    | Trinity College, Oxford.                           |
| 1557 (?). Sir John Cheke . . . . .                          | Duke of Manchester, Kimbolton.                     |
| 1558. QUEEN MARY AND KING PHILIP                            | Duke of Bedford, K.G., Woburn Abbey.               |
| „ WILLIAM, BARON HOWARD OF EFFINGHAM . . . . .              | Earl of Effingham.                                 |
| „ HENRY FITZALAN, SIXTEENTH EARL OF ARUNDEL, K.G. . . . .   | (a) Marquess of Bath, Longleat.                    |
| „ „ „ „ „   | (b) Duke of Norfolk, Arundel Castle.               |
| „ UNKNOWN LADY . . . . .                                    | Duke of St. Albans, Bestwood.                      |
| 1558 (?). ANTHONY BROWNE, VISCOUNT MONTAGUE, K.G. . . . .   | Marquess of Exeter, Burghley House.                |
| 1558-9. THOMAS HOWARD, 4th DUKE OF NORFOLK, K.G. . . . .    | Duke of Norfolk, K.G., E.M., Arundel Castle.       |
| „ MARY FITZALAN, DUCHESS OF NORFOLK . . . . .               | „ „ „ „  |
| 1559. FRANCES BRANDON, DUCHESS OF SUFFOLK, AND ADRIAN STOKE | J. C. Wynne-Finch, Esq., Voelas.                   |
| „ Sir Thomas Chaloner . . . . .                             | National Portrait Gallery.                         |

|   |   |
|---|---|
| 1559. Unknown Man (Tichborne ?)                         | Lord Leconfield, Petworth.                      |
| „ UNKNOWN MAN . . .                                     | Museo Poldi-Pezzoli, Milan.                     |
| 1559-60. QUEEN ELIZABETH . .                            | Engraving by T. Geminus.                        |
| 1560. COLONEL HARRY VAUGHAN .                           | R. G. Geoffrey Harley, Esq., Brampton Bryan.    |
| „ JUDD MEMORIAL . . .                                   | Dulwich College Gallery.                        |
| „ John Whitgift, D.D. . .                               | Peterhouse, Cambridge.                          |
| „ Anne Ayscough (?) . . .                               | (Formerly M. Colnaghi.)                         |
| „ UNKNOWN LADY . . .                                    | Lord Leconfield, Petworth.                      |
| „ ELIZABETH FITZGERALD, COUNTESS OF CLINTON . . .       | Duke of Bedford, K.G., Woburn Abbey.            |
| „ „ „ „ „   | (Formerly at Lumley Castle, 1785.)              |
| 1562. JEAN RIBAUT (?) . . .                             | Ashmolean Museum, Oxford.                       |
| „ THOMAS HOWARD, 4th DUKE OF NORFOLK, K.G. . . .        | Lord Rothschild, Tring.                         |
| „ MARGARET AUDLEY, DUCHESS OF NORFOLK . . .             | Lord Braybrooke, Audley End.                    |
| „ UNKNOWN LADY . . .                                    | (Formerly Mrs. Michie Forbes.)                  |
| 1562 (?). Capt. John Honing (?) . .                     | Queens' College, Cambridge.                     |
| 1563. HENRY, LORD DARNLEY, AND CHARLES STUART . . .     | (a) H.M. the King, Windsor Castle.              |
| „ „ „ „ „   | (b) H.M. the King, Holyrood Palace.             |
| „ ANNE POYNTZ, LADY HENEAGE . .                         | J. C. Wynne-Finch, Esq., Voelas.                |
| „ LADY OF WENTWORTH FAMILY . .                          | Capt. B. C. Vernon-Wentworth, Wentworth Castle  |
| 1563 (?). Lady Katherine Grey and her Son . . .         | (a) Lord Leconfield, Petworth.                  |
| „ „ „ „ „   | (b) Duke of Northumberland, Syon House.         |
| „ „ „ „ „   | (c) Lord Braybrooke, Audley End.                |
| 1564 (?). ELEANOR BRANDON, COUNTESS OF CUMBERLAND . . . | Capt. B. C. Vernon-Wentworth, Wentworth Castle. |
| 1565. UNKNOWN LADY . . .                                | Duke of Hamilton, Holyrood Palace.              |
| 1566. Richard Norton . . .                              | Lord Grantley.                                  |
| 1567. WILLIAM BROOKE, 10th BARON COBHAM AND FAMILY . .  | (a) Marquess of Bath, London.                   |
| „ „ „ . . .   | (b) Duke of Devonshire, Bolton Abbey.           |
| „ KING HENRY VIII. . .                                  | Trinity College, Cambridge.                     |
| „ Richard Harford . . .                                 | J. C. Harford, Esq., Blaise Castle.             |
| 1568. Edward, Baron Clinton . .                         | Duke of Bedford, K.G., Woburn Abbey.            |





(b)

HENRY FITZALAN, LORD MALTRAVERS.

*Duke of Norfolk, K.G., Arundel Castle.*



(a)

HENRY FITZALAN, LORD MALTRAVERS.

*Duke of Norfolk, K.G., Norfolk House.*







HE

(a)

HENRY FITZALAN, 18TH EARL OF ARUNDEL, K.G.

*Duke of Norfolk, K.G., Arundel Castle.*



HE

(b)

UNKNOWN GENTLEMAN.

*Wallace Collection.*





|  |  |
|--|--|
| 1568. EDWARD, 3rd BARON WINDSOR,<br>AND FAMILY . . . . . | Marquess of Bute, Cardiff Castle.                    |
| „ THOMAS, SECOND BARON WENT-<br>WORTH . . . . .          | Capt. B. C. Vernon-Wentworth, Went-<br>worth Castle. |
| 1569. QUEEN ELIZABETH AND THREE<br>GODDESSES . . . . .   | H.M. the King, Hampton Court<br>Palace.              |
| 1570 (?). SUSAN BERTIE, COUNTESS OF<br>KENT . . . . .    | Earl of Lindsey, Uffington.                          |
| 1571. ANNE DANBY, LADY CALVERLEY                         | Sir W. C. Trevelyan, Bart. (?).                      |
| 1571 (?). UNKNOWN LADY . . . . .                         | Mr. E. E. Leggatt, London.                           |
| ELIZABETH LEYCESTER, LADY TRAF-<br>FORD . . . . .        | Sir Humphrey De Trafford, Bart. (?).                 |
| 1572. LADY WALSLINGHAM (?) . . . . .                     | Lord de L'Isle and Dudley, Pens-<br>hurst.           |
| „ UNKNOWN GENTLEMAN . . . . .                            | Wallace Collection.                                  |
| 1573. SIR HENRY SIDNEY, K.G. . . . .                     | Lord Leconfield, Petworth.                           |
| „ LADY MARY SIDNEY . . . . .                             | „ „ „  |

## UNCERTAIN DATE

|  |  |
|--|--|
| HENRY VIII AND FAMILY . . . . .                      | H. Dent-Brocklehurst, Esq., Sudeley<br>Castle.         |
| LADY KATHERINE GREY (?) . . . . .                    | Mrs. Wright-Biddulph.                                  |
| MILDRED COOKE, LADY BURGHLEY . . . . .               | Marquess of Salisbury, Hatfield.                       |
| FRANCES SIDNEY, COUNTESS OF SUSSEX                   | Sidney Sussex College, Cambridge.                      |
| UNKNOWN LADY . . . . .                               | Marquess of Crewe, K.G., Crewe Hall.                   |
| UNKNOWN LADY . . . . .                               | St. John's College, Oxford.                            |
| Ambrose Dudley, Earl of War-<br>wick, K.G. . . . .   | Duke of Bedford, K.G., Woburn<br>Abbey.                |
| „ „ „ „ „ „  | Marquess of Salisbury, Hatfield.                       |
| SIR GEORGE PENRUDDOCKE . . . . .                     | Charles Penruddocke, Esq., Compton<br>Park, Salisbury. |
| ANNE, LADY PENRUDDOCKE . . . . .                     | „ „  |
| SIR PHILIP SIDNEY . . . . .                          | Earl of Warwick, Warwick Castle.                       |
| Queen Mary (?) . . . . .                             | (Formerly Charles Butler.)                             |
| Unknown Lady . . . . .                               | „ „ „  |
| William Herbert, 1st Earl of Pem-<br>broke . . . . . | Marquess of Bute, Cardiff Castle.                      |
| John Dudley, Duke of Northumberland                  | Lord Sackville, Knole.                                 |
| Sir Thomas Smith . . . . .                           | Sir William Bowyer-Smijth, Bart., Hill<br>Hall.        |
| William Cecil, Lord Burghley . . . . .               | Bodleian Library, Oxford.                              |
| James Douglas, 4th Earl of Morton . . . . .          | Earl of Morton, Dalmahoy.                              |

## 1547 KING EDWARD VI. (Panel 28 × 21 in.)

H. L., to left; black gold-embroidered doublet and ermine-lined cloak; black jewelled hat with white feather; collar and order of the Garter; gloves in his right hand, left on sword-hilt. Inscription and date 1547.

*Duke of Manchester, Kimbolton.*

(Tudor Exhibition, 183.)

Of the many portraits of Edward VI this seems to be the only one which can be attributed to Hans Eworth, and possibly identified as the portrait of Edward VI by 'Hans Huett' which was in the collection of King Charles I.

## 1547 THOMAS, FIRST BARON WENTWORTH (d. 1551). [PLATE XIII (a).] (Panel 38 × 28 in.)

H. L., slightly to the left; black dress; a black cloak with heavy ermined collar and fur-lined sleeves; fur wristbands; plain white collar; gloves in right hand and white wand in left; small beard and thin moustache; black cap; small white dog in left corner; on a circular cartouche over left shoulder the inscription PÆNSES · A · BEEN · (sic); above this a shield with the arms and quarterings of Wentworth; on a panel above right shoulder the inscription THOS. L<sup>D</sup> WENTWORTH LORD CHAMBERLAIN TO EDWARD THE VI<sup>TH</sup> ANNO DN<sup>I</sup> 1547, and above this a white label with another inscription.

*Capt. B. C. Vernon-Wentworth, Wentworth Castle.*

(S. K. 1866, 169.)

Sir Thomas Wentworth of Nettlested; knighted for bravery in France, 1523; created Lord Wentworth of Nettlested, December 1529; attended King Henry VIII to Boulogne; Lord Chamberlain of the Household to King Edward VI; died March 3, 1551; buried in Westminster Abbey.

A similar portrait was in possession of Sir Charles Wentworth Dilke, Bart., dated ANNO DN<sup>I</sup> 1547, age 48 (Tudor Exhibition, 143); see reproduction in W. L. Rutton's *Three Branches of the Family of Wentworth*.

## 1547 SIR JAMES WILFORD (1516-50). (Panel 36 × 27 in.)

T. Q., to right; head bare; in armour; general's bâton in right hand, left resting on hilt of his sword; in the background, on the right, is a rude picture of the town of Haddington, inscribed: 'Taken and defended against tow beseages of the Scotcs, aseisted of the Frenche bie the valoure of the Englishe men, this Knight being theyre Captayne'; on the left, shield of arms; above, ÆTATIS SUÆ, 32; below, ANNO DOMINI 1547.

*St. George's Hospital.*

Sir James Wilford, eldest son of Thomas Wilford, of Hartridge, Kent, and Elizabeth, daughter of Walter Colepeper of Bedgebery, born 1516. Provost Marshal of English army at Pinkie; commanded town of Haddington, April 1548, until early in 1549, when he was wounded and taken prisoner. Knighted by Protector Somerset, Nov. 28, 1547. After the surrender of Haddington he returned to London, and in 1550 was appointed by Edward VI Bailiff of his park at Oxford. Died November 1550 at Crutched Friars, and buried in Little St. Bartholomew's church.

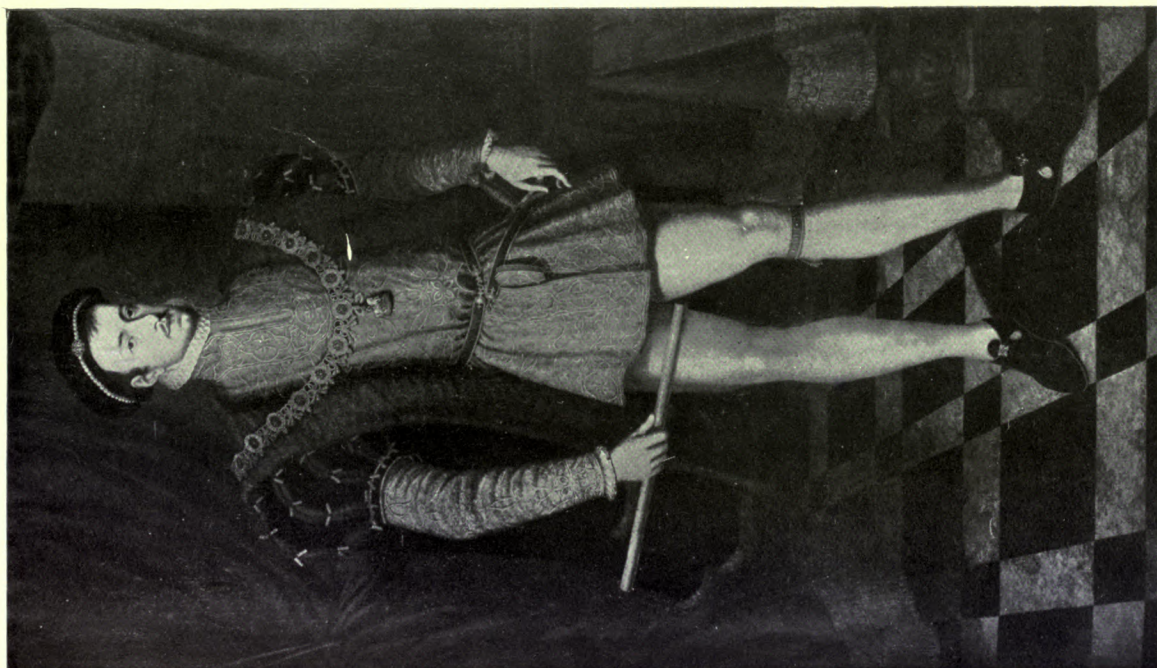
(1) Tudor Exhibition, 1890, No. 48; lent by the Rev. Ambrose W. Hall.

(2) St. George's Hospital; bequeathed by Sir Thomas Apreece.

(3) Westmorland sale, June 2, 1892, 60. Sir James Wilford, with view of Haddington in the background; arms and date, 1547. Lord Tweeddale, £10 10s.

See a reproduction in *The Genealogist*, vol. iv. One version is now in the Scottish National Portrait Gallery at Edinburgh.





After HE

(a)

THOMAS HOWARD, 4TH DUKE OF NORFOLK, K.G.

*Duke of Norfolk, K.G., Arundel Castle.*

1559



After HE

(b)

MARY FITZALAN, DUCHESS OF NORFOLK.

*Duke of Norfolk, K.G., Arundel Castle.*

1558



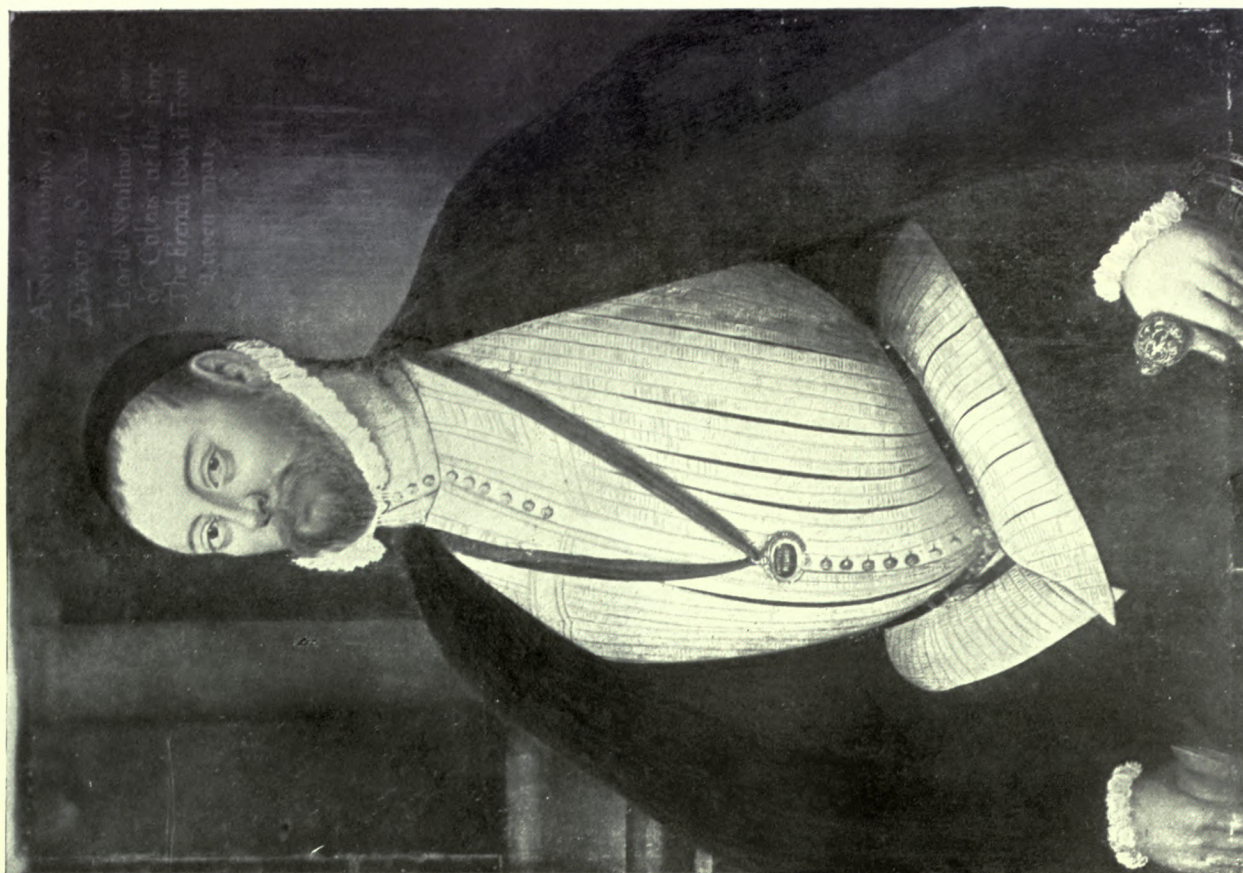




HE

THOMAS, 1ST BARON WENTWORTH.

*Capt. Bruce C. Vernon-Wentworth, Wentworth Castle.*



HE (?)

THOMAS, 2ND BARON WENTWORTH.

*Capt. Bruce C. Vernon-Wentworth, Wentworth Castle.*

(b)









1547(?) EDWARD SHELLEY. The Lumley inventory of 1590 contained an entry 'Of Mr Edw: Shelley slayne at Mustleborough feilde, drawen by Haunce Eworth'. This portrait has not been traced. Edward Shelley 'slain in Scotland' was fourth son of Sir William Shelley of Michelgrove, Sussex, and Alice Belknap, his wife.

1548 SIR EDWARD GRIMSTON.

(Panel 35 × 28 in.)

T. Q., standing; black dress and cloak and cap; flat white pleated ruff; gloves in right hand; eight lines of poetry in upper corner; date 1548, aet. 50.

Comptroller of Calais, 1552.

*Earl of Verulam, Gorhambury.*

(S. K. 1866, 210.)

1550 CAPT. THOMAS WYNDHAM (1510?-53). [PLATE V.]

(Panel 33 × 26½ in.)

H. L., life size, showing hands; standing in front of a tree; dark brown hair, beard and moustache; nearly full face, looking slightly down; green jerkin over chain armour; a red sash over right shoulder; helmet in right-hand top corner, decorated with gold floriated arabesque ornaments, and red feather; a powder flask hangs round his neck by a red cord with tassels; his thumbs are inserted in a black velvet sword-belt round his waist; behind his left shoulder are seen the muzzles of two single-barrelled or one double-barrelled gun, in one of which a ramrod is inserted, on this barrel being the initials T. W., while on the other barrel are inscribed ÆTATIS XLII. MDL and the monogram HE; in the background a view of a town with an encampment and soldiers.

*Earl of Radnor, Longford Castle.*

Thomas Wyndham was son of Sir Thomas Wyndham of Felbrigg, Norfolk, by Elizabeth, his second wife, daughter of Sir Henry Wentworth of Nettlested, widow of Sir Roger D'Arcy. Through his mother he was first cousin to Queen Jane Seymour. He served in various filibustering expeditions at sea, and in 1547 he was appointed Master of the Ordnance in the King's ships, and Vice-Admiral, under Lord Clinton, of a fleet sent to the east coast of Scotland to fight the French and Scotch, and try to raise the siege of Haddington. In 1550 he joined his nephew, Sir John Luttrell, on a trading expedition to Morocco, but owing to Luttrell's death sailed alone. In 1552 he made a second expedition to Morocco, and in 1553 he set out for a voyage to the Gold Coast, but died in the Bight of Benin of fever, or was drowned, as stated below, on his way home.

Purchased by the second Earl of Radnor, June 22, 1813, as the portrait of Sir Anthony Denny by Holbein. It had previously been in the collection of John, Lord Lumley at Lumley Castle, whence it was sold for five guineas on August 11, 1785, and in the inventory of 1590 it appears as the portrait 'Of Mr Thomas Wyndham drowned in the Sea returneing from Ginney'. In his will, dated July 14, 1553, proved February 10, 1554, he mentions his brother Sir Edmund Wyndham, his son Henry, his two daughters, his brother Cowlys, Sir John Chichester, and Sir John Luttrell, to whom he leaves £100. In the will of his father, Sir Thomas Wyndham, dated October 22, 1521, and proved May 4, 1522, he wishes 'Thomas, his son, to be sent to the University of Bonamie in Italy'.

1550 SIR JOHN LUTTRELL (1518?-51). [PLATE IV.]

(Panel 42¾ × 32½ in.)

Seen to the waist quite nude, wading in a rough sea, amid the waves of which is seen the face of a young man drowning, near whom is a boat full of men in danger of their lives; in the background is a man-of-war being wrecked in a storm, flying the red

## THE PAINTER HE

ensign. He has dark hair, a pointed beard, and heavy drooping moustache. His right arm is upraised, and round the upper arm is twisted a striped sash. On his right wrist is a bracelet inscribed *NEC FREGIT LUCRUM*, 1550, and on his left one inscribed *NEC FINGIT DISCRIMEN*. Behind his right arm is seen the figure of Peace, quite nude, holding an olive-branch, appearing from behind a black cloud, and attended by other goddesses with emblems, a peacock, a breastplate, a helmet, a sword, a purse, and a horse. On a rock in front is an inscription :

MORE THĒ THE ROCK AMYDYS THE RAGING SEAS  
THE CONSTĀT HERT NO DĀGER DREDDYS NOR FEARYS

S. I. L.

1550 · HE.

Below this have been added in 1591 four lines of Latin verse by his younger brother and heir, George Luttrell of Dunster Castle.

Reproduced in *A History of Dunster* by Sir H. C. Maxwell-Lyte, K.C.B., vol. i (1909). *George Fownes Luttrell, Esq., Dunster Castle.*

Son of Sir Andrew Luttrell of East Quantockshed, Somerset, and Margaret Wyndham his wife ; nephew of Captain Thomas Wyndham ; served under the Duke of Somerset in Scotland ; knighted at Leith, 1544 ; one of the commanders at Pinkie ; besieged Dundee ; defender of Inchcolm and of Broughty Craig, at the fall of which in 1550 he was taken prisoner. Died at Woolwich, July 10, 1551, when about to start upon an expedition to Morocco with Captain Thomas Wyndham. Married a daughter of Sir Griffith Ryce and left three daughters.

Machyn's *Diary*, 1551 (Camd. Soc. Publications) : 'The vij day of July begane a nuw swet in London and . . . ded my Lord Crumwell in Lesetershyre, and was bered [with a stand]ard, a baner of armes, and cote, elmett, sword, targett, and sc[o]chyons, and] harold ; and at the sam tyme ded my lord Powes, and the x day [at W]ollwyche, Sir John Lutterell, Knyght, a nobull captayne.'

*Somersetshire Wills*, vi. 15 : 'Sir John Lutterell in the King's wars. Will dated Mar. 22, 1547, proved Dec. 23, 1551 (37 Bucke). Thomas Windham my uncle Ex<sup>or</sup>.'

Signed HE and dated 1550. One or other of the varieties of this portrait was at Lumley Castle in 1590, and is entered in the inventory as 'Of Sir John Lutterel, who died of the sweat in K. Edw. 6. tyme'.

1550 RICHARD PATE (1516-88).

(Panel 34 × 23 in.)

H. L., standing to left ; black cap, dress, and fur-lined gown ; small white ruffs at neck and wrists ; gold chain round neck ; a book in his right hand, his left resting on a table covered with a green cloth ; inscribed above

TESTIS ERAT TALIS, TALIS QVOQ; FORMA PATÆI  
QUALES SIC PRESENS PICTA TABELLA REFERT.  
ANº 1550. ÆTATIS SUÆ 34.

Born 1516 ; Commissioner for suppressing religious houses in Gloucester and Bristol ; founder of Cheltenham Grammar School ; died 1588.

*Corpus Christi College, Oxford.*

(Tudor Exhibition, 227.)

Reproduced in *Catalogue, Oxford Exhibition of Hist. Portraits*, 1904, 53.





JUDD MEMORIAL PAINTING.

*Dulwich Gallery.*







HE

COL. HENRY VAUGHAN.

*R. G. Geoffrey Harley, Esq., Brampton Bryan.*

(a)



HE

UNKNOWN MAN.

*Museo Poldi-Pezzoli, Milan.*

(b)





## 1553 (?) SIR WILLIAM SIDNEY (?) (1482 ?-54). [PLATE VI.] (Panel 47 × 37 in.)

T. Q., life size to left; black doublet and surcoat with jewelled buttons and tags, sword by his side; right hand on helmet placed on table, left gloved and holding glove; in background green curtain and a panel inscribed 'Sr W<sup>m</sup> Sydney Aetatis Suae 36. Holben, f. 1523.'

*Lord De L'Isle and Dudley, Penshurst.*

(Tudor Exhibition, 399.)

Sir William Sidney, or Sydney, eldest son of Nicholas Sidney, by Anne Brandon, aunt to Charles Brandon, Duke of Suffolk; born about 1482. In 1511 went on an expedition against the Moors in Spain; in 1513 commanded the right wing of the army at Flodden; accompanied Henry VIII to the Field of Cloth of Gold in 1520; tutor and steward of the household to Edward VI; acquired Penshurst; married Anne, daughter of Sir Hugh Pagenham; died at Penshurst, February 10, 1553-4.

Vertue saw this picture at Penshurst in 1736 and attributed it to Lucas D'Heere (Brit. Mus., Add. MSS. 23072): 'Sir W<sup>m</sup> Sydney at Penshurst †1553, painted by H. De Heere; Lady Mary, daughter of John, Duke of Northumberland, by the same, unsigned.' The inscription is clearly false, and the date should probably be 1553. *Ibid.* 23071, fo. 64: 'at Lord Leisters at Penshurst, Sir W<sup>m</sup> Sydney H. aet. 22, 1577.'

In spite of the tradition obtaining from Vertue's time, it is quite impossible that this admirable portrait should represent Sir William Sidney. It represents a man in the prime of life, and the painter at his best. It would be more probable that it is a portrait of Sir Henry Sidney in his younger days.

## 1553 EDWARD COURTENAY, EARL OF DEVON (1526 ?-56 ?). [PLATE IX (b).] (Panel 41½ × 30 in.)

Standing figure to the knees, slightly to the left, resting his hands on the battlements of a wall; bare-headed, short cropped brown hair; light brown moustache and beard; white silk hose; black jerkin, white sleeves; small ruff, and white single-fold cuffs; behind his head a castle with a ruined keep.

*Duke of Bedford, K.G., Woburn Abbey.*

Born about 1526; son of Henry, Marquess of Exeter, whose mother was daughter of King Edward IV; imprisoned in the Tower of London from boyhood to 1553, when he was released by Queen Mary; but re-committed in 1555 on account of Sir Thomas Wyatt's rebellion; died at Padua in 1556.

Inscribed in cursive letters on cross stone of tower:

En puer, ac insons et adhuc juvenilibus annis,  
Annos bis septem carcere clausus eram,  
Me pater his tenuit vinclis, que filia soluit  
Sors mea sic tandem vertitur a superis;

and in lower right-hand corner, 'E. Corteney Comes Deuon.'

This portrait has the curious tradition of having been painted by Courtenay himself. If not the work of Hans Eworth, it is that of some very skilled contemporary painter.

## 1553 ELIZABETH STOKE, LADY LYSER (d. after 1567). (Canvas 21 × 16 in.)

Bust, black dress, high double ruff; jewelled cap and black hood; heavy gold chain four times round her neck, from which hangs a large enamel gold and diamond pendant. Inscribed AN<sup>o</sup> 1553 ÆTATIS SUE 38.

*Lord Ribblesdale, Gisburn.*

Elizabeth Stoke, second wife of Sir Richard Lyster, Chief Justice of the King's Bench. Reproduced in Hailstone's *Yorkshire Portraits*. Perhaps only a copy.

## 1554 (?) LADY JANE GREY (1537-54). [PLATE III.] (Panel 6½ in. square.)

Small portrait, bust only ; face turned slightly to the left ; fur-lined coat ; small ruff.

Born 1537 ; daughter of Henry Grey, Marquess of Dorset, afterwards Duke of Suffolk, and Lady Frances Brandon ; in 1553 married Lord Guilford Dudley ; succeeded Edward VI as Queen of England for ten days in 1554 ; beheaded on Tower Hill in the same year.

*National Portrait Gallery.*

## 1554 QUEEN MARY. [PLATE VII (a).] (Panel 40 × 30 in.)

T. Q., life size to left ; gold-embroidered and jewelled robe, sewn with pearls ; sleeves slashed, and with sable trimming ; black and white jewelled head-dress ; necklace of pearls on her breast ; locket with pendent pearl ; pomander hanging from waist ; hands folded, rings on fingers ; in background red curtain with squared folds ; signed HE, 1554.

*Society of Antiquaries, London.*

Bequeathed to the Society of Antiquaries by Mr. Kerrich.

Reproduced in colours in Shaw's *Dresses and Decorations of the Middle Ages*.

Another reproduction in the *Magazine of Art*, 1891.

## 1554 QUEEN MARY. [PLATE VII (b).] (Small panel.)

H. L., almost facing spectator ; tight-fitting velvet gown with large sleeves ; richly embroidered under-sleeves with white frillings at the wrists ; gown cut open at the neck showing white lining ; large jewel with big square diamond and pendent pearl on her breast ; a double necklace of large pearls and rubies on her neck with a Tau-cross pendant of diamonds ; square-cut hood showing white band with richly jewelled edging ; both hands shown resting on a window-sill with a velvet cover with gold fringe ; two rings on right hand, which holds a flower ; four rings on left, in which she holds gloves ; folded curtain background.

*Lord Chesham, Latimer.*

## 1554 (?) QUEEN MARY. [PLATE VII (c).] (Panel 8 × 6½ in.)

Small T. Q., to left ; silver-embroidered kirtle ; black mantle, trimmed with fur and gold tags ; small white ruffs at neck and wrists ; black hood edged with white and trimmed with jewels ; holding in her right hand a scroll inscribed 'The Supplicate . . .', left resting on table.

*J. C. Wynne-Finch, Esq., Voelas.*

(Tudor Exhibition, 235.)

## THE SAME. (Panel 44 × 35 in.)

T. Q., to left ; close-fitting dress of black satin, trimmed with fur ; many jewels ; fur collar ; jewelled hood and veil ; holding in her right hand a folded paper inscribed 'The Supplication of Thomas Hungad' ; left, holding gloves, rests on back of chair ; inscribed MARY 1<sup>ST</sup> QUEEN OF ENGLAND.

*S. G. Stopford-Sackville, Esq., Drayton.*

(Tudor Exhibition, 230.)

An engraving corresponding to these by Francis Delaram has the inscription as 'Supplicatio of Thomas Hongar' ; this was afterwards reduced to an oval and published in Holland's *Baziliologia*, 1618.

## 1554 (?) THOMAS, FIRST BARON DARCY OF CHICHE, K.G. (1506-58).

Whole-length standing figure, slightly to the left ; black dress, cloak, and cap ; flat white collar ; peaked beard, moustache and whiskers ; right hand holding sword-belt, left holding sword ; coat of arms in upper left-hand corner, inscribed 'Sir Thomas Darcy of Chich, Knight of the Garter in the time of Henry VIII A . . . suæ 49' ; collar of the Garter.

*John Wood, Esq., M.P., Hengrave Hall.*

Thomas, Lord Darcy of Chiche, was Captain of the Guard to Edward VI, made K.G., and raised to the peerage in 1551. A portrait of Lord Darcy was in the Lumley





HE

(a)

THOMAS HOWARD, 4TH DUKE OF NORFOLK, K.G.

*Lord Rothschild, Tring Park.*



HE

(b)

MARGARET AUDLEY, DUCHESS OF NORFOLK.

*Lord Brybrooke, Audley End.*





inventory of 1590 as 'The Statuary of Thomas, first Lo: Darcy of Chiche created by King Edw. 6. Lo: Chamberleyne to the said K. Edw: drawn by Garlicke'. The portrait by Gerlach Fliccus was at Irnham up to 1848. The Hengrave portrait was reproduced by Miss Hervey in the *Burlington Magazine* (xvii, p. 77) to illustrate her article on Gerlach Fliccus. It, however, seems much more probably to be the work of Hans Eworth.

1554/5 MARY NEVILL, BARONESS DACRE (d. 1576). [PLATE I (*Frontispiece*).]

(Panel 28 $\frac{3}{4}$  x 23 in.)

T. Q., seated figure at a table to the left; rich silk dress cut open at the neck to show lining of white with bold black-embroidered design; a bunch of flowers at the bosom; in her right hand she holds a quill pen, which she is dipping into an inkpot, and in her left a half-open book; on the table is an open book, another small box, and a powder castor; four rings on the fingers of her left hand, one on the first finger of her right; full rather fat face; smooth brown hair; a rich brocade curtain with bold floriated pattern behind, on which hangs a portrait of her late husband, after an original by Holbein and dated on the frame '1540. Aetatis 24'. Signed in lower corner HE.

*Sir Thomas Barrett-Lennard, Bart., Aveley Belhus.*

Thomas Fiennes, ninth Lord Dacre, born in 1517, was executed at Tyburn on June 30, 1541, for complicity in the murder of a keeper in Sir Nicholas Pelham's park in Sussex. He married Mary Nevill, daughter of George, Lord Abergavenny, and left two sons and a daughter who married Sampson Lennard and became Baroness Dacre herself in 1604. Lady Dacre married secondly John Wootton of Tuddenham, Norfolk, and thirdly Francis Thursby of Longham, Norfolk. This portrait remained in the Dacre family until 1715, after which it became the property of Anne, Lady Dacre's third husband, Hon. Robert Moore, from whom it was repurchased soon after Lady Dacre's death in 1755.

Lent to the Birmingham Art Gallery in 1892, and to the National Gallery in 1912. A copy is at the Vyne, Basingstoke, belonging to Charles Lennard Chute, Esq.

1555 JOHN RUSSELL, FIRST EARL OF BEDFORD (1485?-1555). (Panel 27 $\frac{1}{2}$  x 21 $\frac{1}{2}$  in.)

H. L., life size, seated in a red high-backed chair, facing spectator; black dress and cap; collar of the Garter; long white forked beard and moustache; holding in his left hand a black stave; defect in right eye; chair has embroidered pattern and gold knobs. Inscribed A° Dñi 1555; and in later hand, 'John Russell, Earl of Bedford.'

*Duke of Bedford, K.G., Woburn Abbey.*

Born before 1486; created Baron Russell and K.G. 1539; Lord Keeper of the Privy Seal, 1543-53; executor to King Henry VIII; died 1555.

This is possibly a copy, and the attribution to Hans Eworth uncertain.

1555 ANTHONY KEMPE.

Vertue notes that at Mr. Rawlinson's sale a small picture of Antoni, son of Sir Nicholas Kempe, was sold, dated 1555, æt. 28, and signed HE.

Brit. Mus. Add. MSS. 23071. 'Pictures at Mr. Rawlinson's sale. A small picture of Antoni Kempe, 1555 An° Aeta 28, about a foot high, neat of spirit and well done. (I suppose painted by HE. Heere was then, 1555, æt. 21. 1557. 1559. These three of the Master's works I have seen. Antony Kempe, 1555, son of Sir Nicholas, see Mr. West, bur at Isleham.)'

Perhaps a portrait of Anthony Kempe of Slindon, Sussex, fourth son of Sir William Kempe of Ollantigh, Kent; but Bartholomew Kemp of Gissing, Norfolk, who died in 1554, had a third son, Anthony Kemp of Florden, Norfolk, who may be the person represented.

## 1556 QUEEN MARY. [PLATE VIII (a).]

(Panel 27 × 21 in.)

H. L., life size, turned slightly to left; close-fitting black dress; open collar at the neck showing embroidered lining; rich yellow embroidered sleeves with pullings-out at the wrists; fur-lined over-sleeves; square-cut cap and hood with jewels; pale-blue background; her hands folded in front of her; rings on left hand only.

*Duke of Bedford, K.G., Woburn Abbey.*

Inscribed in capitals in upper right-hand corner:

(Scharf. II.)

MARIA · REGINA  
ANGLIA · FRAN  
CIA · HIBERNIA  
ÆTATIS SUÆ 42  
ANNO DNI 1556.

This is probably only a copy from a portrait by Hans Eworth.

## 1557 HENRY FITZALAN, LORD MALTRAVERS (1538-56). [PLATE X (a).]

(Panel 9 × 7 in.)

Small H. L., to right; white silver-embroidered doublet; black fur-lined cloak; small white ruffs at neck and wrists; black jewelled cap with white feather; gloves in his right hand, left on sword-hilt; inscribed HE. 1557.

*Duke of Norfolk, K.G., E.M., Norfolk House.*

(Tudor Exhibition, 212.)

Brit. Mus. Add. MSS. 23071. Vertue notes among the pictures in Mr. West's collection, sold March 31, 1773: 'Lucas De Here a portrait of Henry Lord Maltravers the last of the FitzAllen family, £2 2s. 6d.' . . . 'A small half len.: a portraiture in small of Henry Lord Maltravers, who dyd æta. 19 at Brussels in 1556. HE. 1557 is on the picture, being the mark of De Heere the painter, and I certainly believe painted by him.'

Henry FitzAlan, Lord Maltravers, only son and heir of Henry FitzAlan, sixteenth Earl of Arundel, died at Brussels, 1556, aged 19.

This is the original stated to be at Norfolk House with an inscription which mentions his death at Brussels in 1556, aged 19 (subsequently added). This inscription occurs on the whole-length at Arundel, which appears to be a copy made by a seventeenth-century painter, perhaps J. van Belcamp.

This is inscribed HARRY FITZALENE, COUNT MALTREVASS ELDEST SONNE TO THE LORD HARRY ERLE OF ARUNDEL DECEASED THE LAST DAYE OF JULY IN BRUSSEL THE YEARE OF OUR LORD GOD MDLVI BEING OF AGE NOT FULY XIX YEARES. This is evidently an ignorant transcript of an older inscription.

(Tudor Exhibition, 248.)

## 1557 HENRY FITZALAN, LORD MALTRAVERS. [PLATE X (b).]

(Panel 36 × 28 in.)

T. Q., slightly to right; rich embroidered jerkin and slashed trunk hose; black cloak with heavy ermine lining and collar, and gold buttons; high collar at neck and small ruff and wristbands; black cap with gold buttons and white feather; sword at left hip; gloves in left hand; right hand on hip.

*Duke of Norfolk, K.G., E.M., Arundel Castle.*

This portrait is painted very much in the style of Antonio Moro, and as Moro was working at Brussels in 1556 at the time of Lord Maltravers's death, he may very likely have painted a memorial portrait. On the other hand, this portrait forms one of a class which seem to be rightly given to Hans Eworth.

## 1557 THOMAS, BARON HOWARD OF BINDON (d. 1582).

(Small panel.)

Bust; black dress and cap; the arms of Howard in upper corner. Inscribed ANNO 1557, ÆTATIS SUÆ 28.

*Duke of Norfolk, K.G., E.M., Norfolk House.*

Second son of Thomas Howard, third Duke of Norfolk; created Baron Howard of Bindon, 1559; died 1582.





HE

(a)

ELEANOR BRANDON, COUNTESS OF CUMBERLAND (?).

*Captain Bruce C. Vernon-Wentworth, Wentworth Castle.*



HE

(b)

A LADY OF THE WENTWORTH FAMILY.

*Captain Bruce C. Vernon-Wentworth, Wentworth Castle.*







## 1557 BASSINGBORNE GAWDY and ANNE WOOTTON his wife.

Vertue (Brit. Mus. Add. MS. 23070, fo. 75) notes: 'Amongst old paintings at Bow left by Mr. Le Neve Norroy at his house there. Bassingborne Gawdy Esq. on board, small life, ætatis 22. The mark of the painter HE. 1557 . . . his wife ætat 20. HE. the mark of the Painter also.—These two pictures, as they are not half so big as the life, are drawn with a pretty good spirit and firm manner, the colouring faded.'

Bassingborne Gawdy of Mendham, Norfolk, son of Thomas Gawdy of Redenhall, Norfolk, Serjeant-at-law, and Anne Bassingborne his wife, married in 1558 Anne, daughter of John Wootton of Tudenham and Elizabeth Bardwell his wife, and grand-daughter of John Wootton of Tudenham, whose second wife was Mary Nevill, Baroness Dacre (see above). Anne Wootton had been previously married, first to Thomas Wodehouse, and secondly to Henry Repps.

## 1557 UNKNOWN LADY. [PLATE XXIX (b).]

(Panel circular 6½ in.)

Bust T.Q., to left; black head-dress; small ruff with black edging; dull brown dress; brown fur collar; slashings tied with black points; bunch of pink roses on her bosom; dark green background; inscribed ANNO DNI. 1557 ÆTATIS SUE 32. Formerly called Queen Mary.

*Trinity College, Oxford.*

(Oxford Exhibition of Hist. Portraits, 1904, 31.)

## 1557(?) SIR JOHN CHEKE (1514-57).

(Panel 13 × 9 in.)

Small H.L.; black vest and cloak with fur collar; small white ruffs at the neck and wrists; gloves in left hand; reddish beard.

Born at Cambridge, 1514; Greek Professor, 1540; Latin Tutor to Edward VI; Provost of King's College, Cambridge; died 1557. *Duke of Manchester, Kimbolton.*

(Tudor Exhibition, 95.)

## 1558 QUEEN MARY AND KING PHILIP. [PLATE VIII (b).]

(Panel 11 × 29 in.)

Two small full-length figures in a room with marble pavement and a small casement window through which is seen a view of the Thames with St. Paul's Cathedral. On either side of the window is a throne, one with the arms of England, the other the arms of Spain. The Queen is seated, wearing a dark-blue velvet gown open to show a rich gold brocade kirtle with a long girdle of pearls and jewels. She holds a pink rose in her right hand and gloves in her left. King Philip stands by his throne, resting his right hand on it, a glove in his left. He wears a short black dress and cloak, close-fitting hose and sleeves of pale yellow, and a black cap. He has the Garter on his knee and the jewel of the Toison d'Or hanging by a gold chain on his neck. Two small dogs are at the Queen's feet. Inscribed in gold capitals on a dark wall above the window:

A° 1558

ET ANNIS REGNOR) PHI  
LIPPI ET MARIE DEI GRAC  
REGIS & REGINE · A · H · F · VTRIVS  
C · I · , ET H · FIDEI DEFENSOR  
ARCHIDVCV · AV · DV · B · M · & · BR ·  
COVNTV · H · HF · & T · QVARTI · & QVNTO · (sic)

Much gilding is used in this painting.

*Duke of Bedford, K.G., Woburn Abbey.*

(Scharf, 12.)

(Manchester Exhibition, 1857.)

1558 WILLIAM HOWARD, FIRST BARON HOWARD OF EFFINGHAM (d. 1573).

T. Q., standing; left hand holding gloves on a table; a white wand in right hand; fur-lined cloak, and fur-edged robe fastening down the front; black cap and coif. Inscribed and dated *ÆTATIS* 86, 1558. IE. 1558.

Formerly in the collection of Marmaduke Tunstall, Esq. Engraved for J. Thane by J. Ogborne, 1774. *Earl of Effingham.*

Another portrait of William, Lord Howard of Effingham—a bust in Garter robes—also the property of the Earl of Effingham, is reproduced in C. R. L. Fletcher's *Historical Portraits* (Oxford, 1909).

1558 HENRY FITZALAN, SIXTEENTH EARL OF ARUNDEL, K.G. (d. 1580). (Panel 36 × 28 in.)

T. Q.; heavy furred cloak; collar of the Garter; gloves in right hand, left on sword-hilt; a black cap on his head; square brown beard, moustache and whiskers. Inscribed *Aº Dñi* 1558. *Æ. SUE* 56. *Marquess of Bath, Longleat.*

Reproduced in Lodge's *Historical Portraits* and in C. R. L. Fletcher's *Historical Portraits* (Oxford, 1909).

Field-Marshal to Henry VIII at Boulogne; supporter of Queen Mary; Lord High Steward to Queen Elizabeth; died 1580; married first Catherine, daughter of Thomas Grey, Marquess of Dorset (by her he was father of Henry, Lord Maltravers; Jane, wife of John, Lord Lumley; and Mary, wife of Thomas Howard, fourth Duke of Norfolk); second, Mary, daughter of Sir John Arundel and Katherine, widow of Robert Ratcliffe, Earl of Sussex.

(b) THE SAME. [PLATE XI (a).] (Panel 36 × 28 in.)

T. Q.; gold-brocaded doublet and trunks; black ermine-lined cloak; white ruff; black cap with white feather; gloves in left hand; right hand on sword-hilt.

*Duke of Norfolk, K.G., E.M., Arundel Castle.*

(Tudor Exhibition, 211.)

1558 UNKNOWN LADY. [PLATE XXVIII (b).] (Panel, oaken, 44 × 33½ in.)

T. Q., looking at spectator, slightly turned to the right; red gown edged with brown fur; black velvet kirtle; double sleeves, over-sleeves with wide border of brown fur; lace insertions on throat and neck; gold chain round neck and under gown; short brown fur tippet round her neck; short black velvet cape lined with lace; in her hands holds her gloves and with the left hand holds up loose end of heavy black girdle, ornamented with gold; gold bracelets, several rings; on her head a close-fitting cap of white linen, and over this a triangular cap of black velvet.

*Duke of St. Albans, Bestwood.*

Found in an old house near Southwell Minster (see *Archaeologia*, liv, 1894).

1558? ANTHONY BROWNE, VISCOUNT MONTAGUE, K.G. (d. 1592).

W. L., standing portrait; black dress; richly embroidered gold brocade jerkin and cloak; black cap; a heavy table behind. *Marquess of Exeter, Burghley.*

(Tudor Exhibition, 236.)

Son of Sir Anthony Browne, Master of the Horse to King Philip of Spain, K.G., 1555; fought at St. Quentin; died 1592.

Drawn by G. P. Harding in 1815, and engraved by Joseph Brown for the Granger Society.





HE

1560

UNKNOWN LADY.

*Duke of Hamilton, Holyrood Palace.*







HE

WILLIAM BROOKE, LORD COBHAM, AND FAMILY.

*Marquess of Bath, Manchester Square, London.*





- 1559 (?) THOMAS HOWARD, FOURTH DUKE OF NORFOLK, K.G. (1536-72). [PLATE XII (a).]  
Canvas (83 × 47 in.)

W. L., standing figure; rich embroidered jerkin and silk hose; velvet fur-lined cloak, puffed at shoulders, with tags and fur edgings; small ruff and wristbands; bâton in right hand, left hand encircling sword-hilt; black flat hat; marble floor with black and white rectangular pattern; table to left; collar and large George of the Garter.

*Duke of Norfolk, K.G., E.M., Arundel Castle.*

(Tudor Exhibition, 228.)

Born 1536; known as Earl of Surrey till 1553, when he was restored to the Dukedom of Norfolk; K.G. 1559; Lieutenant of Northumberland, 1560; attainted 1572, and executed; married first Mary, daughter and heir of Henry FitzAlan, 16th Earl of Arundel; second, Margaret, daughter and heir of Thomas, Lord Audley; third, Elizabeth, daughter of Sir James Leybourne.

Reproduced in *The House of Howard*, by Gerald Brenan and S. P. Statham, 2 vols., Hutchinson & Co., 1907.

This appears to be one of a set of three full-length portraits, enlarged from original portraits by Hans Eworth, but painted at a later date early in the seventeenth century, perhaps by J. van Belcamp.

- 1588? MARY FITZALAN, DUCHESS OF NORFOLK (1541-57). [PLATE XII (b).]  
(Canvas 83 × 45½ in.)

W. L., standing to right; brocade skirt with lozenge braidings; long mantle with train; hanging fur-lined sleeves; tight corset with black velvet yoke open at neck to show lace-edged lining; small embroidered cambric ruff and wristbands; square-cut head-dress with jewels; jewelled girdle with tassel hanging from waist; gloves in left hand; right hand holding up mantle; jewel on breast; architectural background with vase of flowers in window.

*Duke of Norfolk, K.G., E.M., Arundel Castle.*

(Tudor Exhibition, 241.)

Born 1541; daughter and coheir of Henry FitzAlan, Earl of Arundel; married in 1556 to Thomas Howard, fourth Duke of Norfolk; died at Arundel House, August 25, 1557.

Reproduced in *The House of Howard*, by G. Brenan and S. P. Statham, 2 vols., Hutchinson & Co., 1907.

This appears to be one of the enlarged portraits from an original by Hans Eworth.

- 1559 FRANCES BRANDON, DUCHESS OF SUFFOLK (1523-59), AND HER SECOND HUSBAND, ADRIAN STOKE (d. 1586). [PLATE II.]  
(Panel 19 × 27 in.)

H. L., double portrait, the Duchess on the left, Adrian Stoke on the right. She wears a black dress with tags and jewels, a gold-edged ruff at the neck, and gold-edged wristbands; black hood with jewelled ornaments; two necklaces of pearls, one with a pendant; her right hand rests on a cushion and holds a glove; in her left she holds a ring. He wears a light-pink embroidered doublet, with black fur-lined surcoat slashed with tags; a ruff at the neck and pink-edged wristbands; his right hand rests on his hip holding gloves; he wears a sword. Inscribed above her head ÆTATIS XXXVI; above his ÆTATIS XXI, and with the date MDLIX. Signed in corner above, HE.

(Tudor Exhibition, 255.)

Frances Brandon was elder daughter of Charles Brandon, Duke of Suffolk, and of Princess Mary Tudor, daughter of King Henry VII, and widow of Louis XII, King of France. In 1533-4 she married Henry Grey, third Marquis of Dorset; in 1551, by the deaths of her young brothers, Thomas and Charles Brandon, successive Dukes of Suffolk, she came into the succession to the throne, and her husband was created Duke

of Suffolk. They were the parents of Lady Jane Grey, Lady Katherine Grey, and Lady Mary Grey. After the execution of the Duke of Suffolk on February 23, 1554, the widowed duchess, on March 1, 1555, married a youth, Adrian Stoke, described as master of her horse. She died in December 1559; her husband became a member of Parliament, remarried, and died in 1586. This double portrait was seen by Vertue in the collection of Mr. Collevon, at whose sale on February 1, 1726/7, it was purchased by Edward Harley, second Earl of Oxford. It subsequently was the property of Horace Walpole at Strawberry Hill, and at the sale was purchased by the Rev. Heneage Finch, from whom it came to its late owner, Col. Wynne-Finch.

From Sale Catalogue of collection of Edward, Earl of Oxford, by Cock, March 8, 1741-2: 'The Duchess of Suffolk and her husband Adrian Stoaks by Holbein, £15 4s. 6d. Lord Dupplin.'

Vertue, Brit. Mus. Add. MSS. 23070 (1725): 'At a sale of M<sup>r</sup> Collevon's pictures in Covent Garden, First of Feb. 1726/7 on bord 2 heads painted, something less than the life, on the Right a Lady richly drest in black & jewells, over her head ætat. xxxvi, the other a young gent red short hair—very lively and well drawn, over his head æta. xxi, between on the ground at top MDLIX. On the back of this picture is wrote on a piece of paper pasted the Duches of Suffolk. At one corner of the ground at top this mark HE.—this in the Catalog is said to be the Duke & Dutches of Suffolk by Holbein, it is indeed in his manner & done by a master very neatly and curious, but *he* was dead before that date—however this may be Frances Dutches of Suffolk & Adrian Stokes, her 2<sup>nd</sup> husband. She dyd and was buried at Westminster, there being a fine effigie & Monument erected for her by Stokes (this picture bought by M<sup>r</sup> Manning in the Sale for the Earl of Oxford).'

23073 (1741): 'Sold at L<sup>d</sup> Oxford's Sale. Duchess of Suffolk—£15 and Adr. Stoakes.'

23072 (1736): 'Frances Brandon Dutches of Suffolk dyd Decemb<sup>r</sup> 1559 . . . her picture and Adrian Stokes, her second husband, are painted together by Lucas de Heere, then the picture must be painted before her death, and probably soon after they were married, being plump and jolly in all her gay attire . . . her first husband Henry Grey, Duke of Suffolk, dyd 23 Feb. 1553/4, consequently her picture was painted 55 or 6, between or before 1589 by De Here.'

1559 SIR THOMAS CHALONER, 1521-65.

(29 × 21 in.)

H. L., three-quarters to right; black dress; holding scales with other emblems; dated 1559.

Diplomatist, scholar, and author; fought at Pinkie; author of several works in Latin and English.

*National Portrait Gallery.*

(S. K. 1866, 297.)

Formerly the property of Mrs. Edgar.

Reproduced in Hailstone's *Yorkshire Worthies*.

1559 UNKNOWN MAN (TICHBORNE?). [PLATE IX (a).]

(Panel 36 × 28½ in.)

Seen to the knees; black jerkin and black silk coat edged with ermine, with puffed over-sleeves, also edged with ermine; left hand on hilt of sword; double gold chain round his breast; ermine collar; small ruff and wristbands; long forked chestnut beard, moustache and whiskers; black hat with silver hat-band and jewel; green diaper background. Inscribed on a pillar to left An<sup>o</sup> Dñi 1559. Æ. Suæ 38. In old black





HE

EDWARD, 3RD LORD WINDSOR, AND FAMILY.

*Marquess of Bute, Cardiff Castle.*





and gold frame, inscribed above PUGNA PRO PATRIA (the motto of the Tichborne family), and below,

INVENI PORTUM SPES ET FORTUNA VALET

NIL MIHI VOBISCUM LUDITE NUNC ALIOS

*Lord Leconfield, Petworth.*

1559 UNKNOWN MAN. [PLATE XV (b).] (Panel 6 × 4 in.)

H. L., slightly to right; black dress cut to show embroidered vest and gold chain beneath; small white ruff and cuffs; square cut beard, moustache, and whiskers; plain black cap; holding a paper in left hand; right hand not seen; inscribed in upper right corner ÆTATIS 30, 1559, and signed in upper left corner Æ. Ascribed in the catalogue to Lucas De Heere.

*Milan, Museo Poldi-Pezzoli.*

1560 QUEEN ELIZABETH.

Engraved by Thomas Geminus.

H. L., slightly to left; tight-fitting gown; tight sleeves with pullings-out on the arms, and puffed at the shoulders; rich embroidered braidings; small tight-fitting ruff and cuffs; large jewel hangs by a ribbon on her breast; square-cut hood and falling veil; holding a book in her two hands.

This portrait, evidently based on a painting by Hans Eworth, occurs in an unique engraving in the Storer Collection at Eton College. It is inserted in an allegorical framework with laudatory inscriptions, and a reproduction is given in Sidney Colvin's *Early Engraving and Engravers in England* (p. 16). Unfortunately the date 156 . . . is imperfect, and remains uncertain. The costume, however, indicates a portrait done at the time of Elizabeth's accession, if not before. The face resembles that of Lady Jane Grey rather than that of Elizabeth. The engraver, who was a physician, and apparently an amateur, published in 1545 a pirated edition of Vesalius's anatomical plates, with an elaborate title-page. In the third edition of this work, published in 1569, the royal arms in the centre have been removed, and a roughly engraved portrait of Queen Elizabeth inserted, apparently copied from the one previously engraved, but altered to suit the likeness of the Queen.

1560 COLONEL HARRY VAUGHAN. [PLATE XV (a).]

(Panel 39 × 29 in.)

T. Q., in white steel engraved armour; helmet to left at top; halberd behind to the right; heavy quadruple gold chain round his neck; long auburn beard. Inscription on frame, yellow capitals on black: 'REMEMBER THEM THAT WACHE AND WARD FOR YOU THEIR PRINCE AND REALME AND SUCH AS DOO WYTHE BLUDY SWETS OFTE TYMES DESERVE TO GAYNE. MDLX.'

*R. G. Geoffrey Harley, Esq., Brampton Bryan.*

(S. K. 1866, 306.)

Governor of Brecknock Castle, Lord Lieutenant of Brecon.

This portrait was formerly in the possession of Lady Frances Harley, wife of Henry Vernon Harcourt, Esq., and daughter and co-heiress of Edward Harley, 5th and last Earl of Oxford, whose father, John Harley, D.D., Bishop of Hereford, married Roach, daughter of Gwynne Vaughan of Trebarry; Lady Frances Harcourt died in 1872, and this portrait with other Harley property came to the father of the present owner. Harry Vaughan of Moccas was Lord Lieutenant of Brecon and Governor of Brecknock Castle in 1624, so that the portrait cannot represent him. It may be that of his grandfather, Sir William Vaughan of Porthcawl, Sheriff of Brecknock in 1539, who died in 1564, or his uncle, Sir Roger Vaughan, who was Sheriff of Brecon in 1550, M.P. for Brecon.

## 1560 JUDD MEMORIAL. [PLATE XIV.]

(Panel  $31\frac{3}{4} \times 40\frac{1}{4}$  in.)

Emblematical picture. In the centre a tomb, below which lies a naked corpse with loincloth, the head resting on a sheaf of corn, and ears of corn under the body; on the tomb is a skull on which rest the joined hands of a lady and gentleman who stand behind. He stands on the spectator's left, T.Q., with a beard, and a small ruff; the lady opposite to him in a tight-fitting dress and cap, with small ruff and wristbands; between them above the skull is a burning candle, on either side of which is a woolpack and a brass vase of flowers.

Over the man is a shield of arms, viz.: Quarterly—

1 and 4. Gules, a fess raguly between three boars' heads coupé argent (Judd).

2 and 3. Azure, three lions rampant, argent (Chiche).

Over the woman is a shield of six quarterings—

1. Sable, a lion rampant, argent [Lewis].

2. Sable, three spears' heads, argent [Bleddyn ap Macnerch].

3. Argent, a chevron between three fleurs-de-lis, sable [? Richards].

4. Argent, three chevronells, gules [Langton ?].

5. Argent, a lion rampant, sable [Morgan].

6. = 1.

On the tomb by the man's side are the arms of France and England quarterly, and on the woman's a shield bearing, sable, two bars nebulé argent, and in chief, gules, a lion passant or [Smyth ?].

Over the man's head is *ÆTATIS SVÆ* 47, and over the woman's, 28.

Over the joined hands is the inscription—

'W. I. Behowlde ower ende. I. I.'

On the sides of the tomb is the date *AN*<sup>o</sup>.—1560, and on the face of the tomb the verses—

The worde of God                      And Death shall us  
Hath knit us twayne                      Devide agayne.

On either side of the candle are the words *THUS CONSU—MYTHE OVR TYME*, and at the bottom of the picture, *LYVE TO DYE AND DYE TO LYVE ETARNALLY*. On each woolpack is a merchant's mark, one with *AN* 1, the other *AN*<sup>o</sup> X, and the writing 'Good Semster P. daell'. In a black frame, on which is inscribed in gold letters—

When we are deade and in ovr graves,  
And all owre bones are rottun,  
By this shall we remembered be,

When we shulde be forgottun. *Dulwich Gallery, Cartwright Collection.*

According to the armorial bearings this must be a memorial painting for a member of the family of Judd. John Judd of Barden, near Tonbridge, married Margaret, daughter and coheir of Valentine Chiche, whose sister Emelyn married Sir Thomas Kempe of Ollantigh, grandfather of Anthony Kempe (see p. 23). John and Margaret Judd had three sons, of whom the younger was Sir Andrew Judd, citizen, skinner, and merchant of Muscovy, who died in 1558, having been Master of the Skinners' Company, Lord Mayor of London, 1552, and Founder of Tonbridge School. His daughter and heiress Alice married Thomas Smyth of Westenhanger, ancestor of the Viscounts Strangford. According to the inscriptions the man represented should be W(illiam ?) Judd, and his wife a lady of the family of Lewis of Van in Wales.

## 1560 JOHN WHITGIFT, D.D. (1530?–1604).

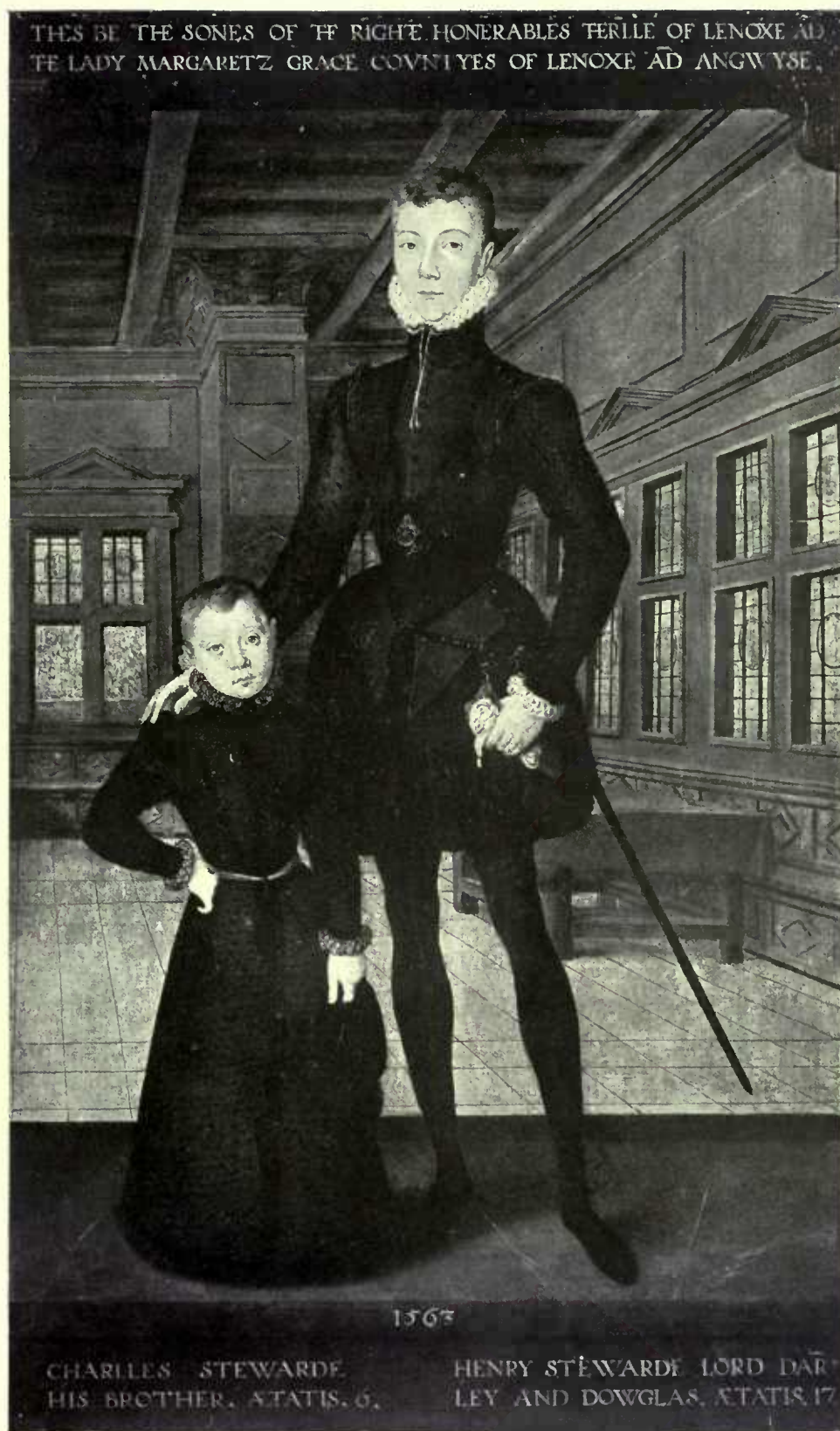
(Panel.)

H. L., seated; black dress and cap; holding book in both hands; dated 1560.  
Archbishop of Canterbury.

*Peterhouse, Cambridge.*

(S. K. 1866, 227.)





HE

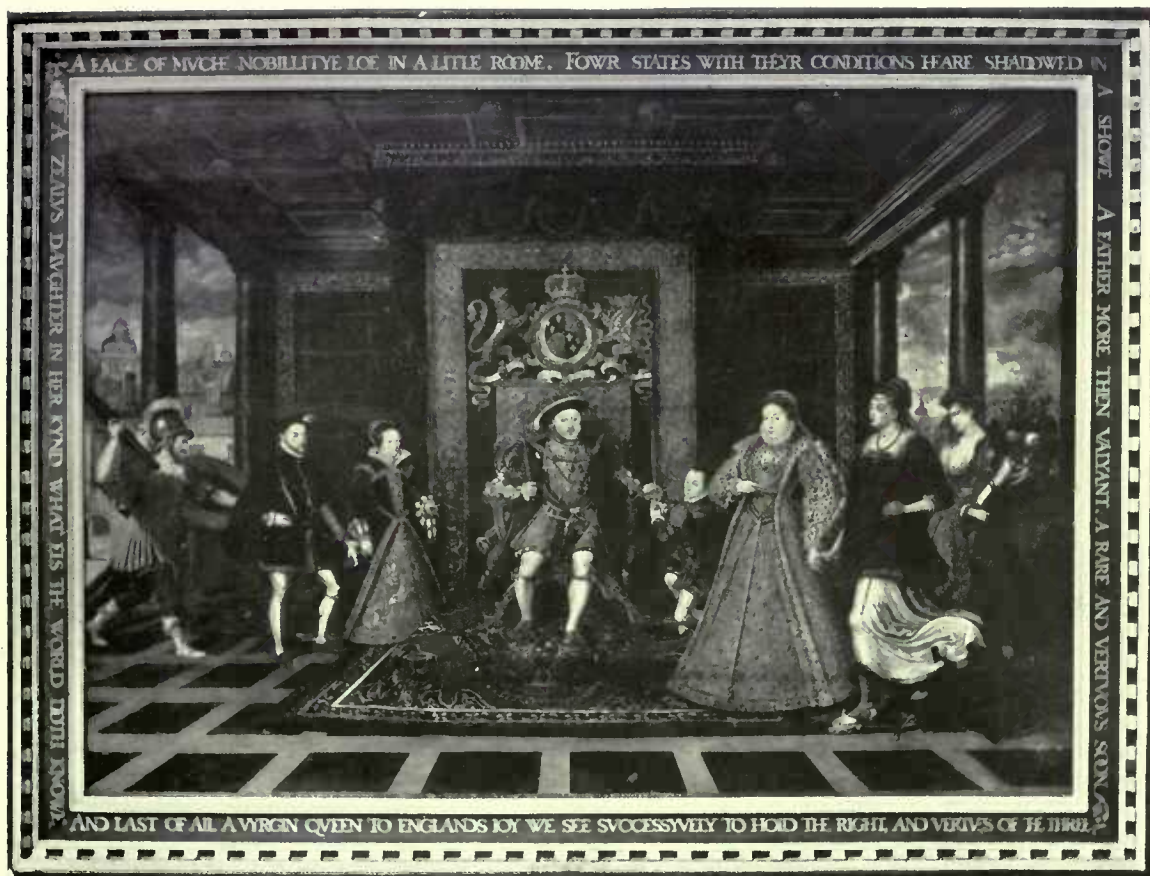
152

HENRY STUART, LORD DARNLEY, AND HIS BROTHER, CHARLES STUART,  
EARL OF LENOX.

*H.M. the King, Windsor Castle.*







HE

HENRY VIII. AND FAMILY.

(a)

*H. Dent Brocklehurst, Esq., Sudeley Castle.*



HE

QUEEN ELIZABETH AND THE THREE GODDESSES.

(b)

*H.M. the King, Hampton Court Palace*





- 1560 ANNE AYSCOUGH (?) [PLATE XXX (d).] (Panel 27 × 21 in.)

H. L.; dark dress; hands clasped; square hood; hair parted in middle; small ruff and wristbands with pink edges. Inscribed 'Rather deathe then false of faythe'.

A date in upper left-hand corner, 1560.

Lent by Mr. Reginald Cholmondeley to the National Portrait Exhibition, 1866, No. 116. Sold at Christie's, March 6, 1897, to M. Colnaghi for 100 guineas.

- 1560 UNKNOWN LADY. [PLATE XXX (b).] (Panel 14 × 10½ in.)

T. Q., to left; black dress edged with brown fur, buttoned down the front; folded hands holding gloves with flowered cuffs; bunch of flowers at the breast; high double ruff and wristbands; fair auburn hair; plain black cap; very short features and long nose. Inscribed A° DNI. 1560.  
*Lord Leconfield, Petworth.*

- 1560? ELIZABETH FITZGERALD, COUNTESS OF LINCOLN (1528-89). [PLATE XXIII (a).]  
(Oak panel 17 × 13 in.)

To the waist, face three-quarters to left; light golden hair; red jewelled cap; rich velvet dress with silver braids and white pullers-out; a cross on the neck; small gold-edged ruff.  
*Duke of Bedford, K.G., Woburn Abbey.*

Born 1528; daughter of Gerald Fitzgerald, ninth Earl of Kildare, and Lady Elizabeth Grey, daughter of Thomas, Marquess of Dorset; celebrated by the Earl of Surrey as 'the Fair Geraldine'; married 1543 to Sir Anthony Browne, and 1552 to Edward, Lord Clinton, afterwards Earl of Lincoln; died 1589.

A copy at Carton is in the possession of the Duke of Leinster.

1560. THE SAME.

H. L., 'in a singular dress of black and gold, with a red and gold petticoat,' formerly at Lumley Castle. See Pennant, *Scotch Journ.*, vol. ii, p. 320. Sold at Lumley Castle in 1785, No. 13, fourth day: 'Portrait of a lady, half-length of the Countess of Lincoln, 1560.'

- 1562 JEAN RIBAUT (?) (1520?-65). [PLATE XXXI (b).] (Panel 22¼ × 20 in.)

H. L., slightly to right; dark short hair: short reddish beard and moustache; steel gorget damascened with gold; white sleeves with scarlet laces; a pointed instrument, like a harpoon, with a loop in handle attached to a chain round his neck; holding a compass before him in both hands.

*Ashmolean Museum, Oxford (from Bodleian Library).*

(Oxford Exhibition of Hist. Portraits, 1904, 45; Mrs. Poole's *Catalogue of Oxford Portraits*, No. 404.)

Jean Ribaut: Huguenot follower of Admiral Coligny; sent to colonize Florida, 1562; offered Florida to Elizabeth; massacred by the Spaniards in Florida, 1565.

This identification is merely tentative. The compass is perhaps only a symbol of constancy, and the harpoon-like object may be the magnet, to which the point of the compass is ever directed.

- 1562 THOMAS HOWARD, FOURTH DUKE OF NORFOLK, K.G. [PLATE XVI (a).]  
(Panel 42½ × 31¾ in.)

T. Q., standing; rich cloak and jerkin; right hand in open purse, left on sword-hilt; small ruff and wristbands with black edges; black dress with tags of gold and silver; inscribed on quillons of sword-hilt *ÆTATIS 25, 1562*; behind is a half-shield of arms with the arms of Howard and the motto *SOLA VIRTUS*.

*Lord Rothschild, Tring Park.*

Formerly in the collection of the Earl of Westmorland at Apthorpe.

(Manchester Exhibition, 1857.)

## 1562 MARGARET AUDLEY, DUCHESS OF NORFOLK. [PLATE XVI (b).] (Panel 42½ × 30 in.)

T. Q., slightly to left; rich embroidered kirtle; black gown, tight sleeves; gold-edged ruff and wristbands; two heavy jewelled necklaces, one with cruciform pendant; holds a waist-chain with tassel in her left hand, her right resting on a stone or a pillar; inscribed MARGARETA DUTCHESS OF NORFOLK 2<sup>o</sup> WIFE TO THO. D. OF NORFOLK WHO WAS BEHEADED 15<sup>TH</sup> OF QUEEN ELIZABETH DAUGHTER & HEIR TO THOS. L<sup>o</sup> AUDLEY; and round the base of the column ÆTATIS XXII; rich carpet diaper background with border of fruits and birds and half a shield with the arms of Audley and a two-horned unicorn as supporter; part of inscription: INVICTA. *Lord Braybrooke, Audley End.*

By setting these two portraits side by side it is evident that they once formed a single picture, as the shield of arms and the motto 'Sola Virtus Invicta' then become complete.

Formerly at Drayton House, presented to Lord Howard de Walden by Lord George Germaine. Engraved by P. W. Tomkins in *History of Audley End*.

## 1562 UNKNOWN LADY. (Panel 17 × 12 in.)

H.L., three-quarters to left; embroidered skirt and sleeves; velvet gown; close-fitting ruff with embroidered edges; *crêpine* and hood with dark band, and jewelled braiding; hair showing under cap; clasped hands holding a pink. Dated AN<sup>o</sup> D<sup>ni</sup> 1562 Æ · SUE · XIX (?). *Formerly Mrs. Michie Forbes.*

(S. K. 1866, 324.)

Formerly called Mary Stuart, see Albert Way's *Catalogue of Edinburgh Museum*, p. 212.

## 1562(?) CAPTAIN JOHN HONING(?). [PLATE XXXI (a).] (Panel.)

To below the waist, standing; dark jerkin with full sleeves; gorget, and cambric collar with cut-lace edging, some on wristbands; a striped cord twisted round his right arm; long dark brown hair, small pointed beard and moustache; high conical cap with aigrette and a cameo in the front; right hand holding a bâton left on hilt of his sword, below which is a shield; on his right hip a dagger; through a window in upper right-hand corner, view of a seaport being besieged, lettered ARNAM, below this an inscription:

FATO LUBENTER CEDENS.

TAM MARE QVAM TERRA.

*President's Lodge, Queens' College, Cambridge.*

Exhibited at the first Exhibition of Portraits at the Fitzwilliam Museum, Cambridge, in May 1884, No. 155, when it was identified tentatively as the portrait of Captain John Honing of Carleton, Suffolk, born in 1559. The general character of the portrait points to an earlier date, and the resemblance to the works of Hans Eworth is evident.

## 1563 HENRY STUART, LORD DARNLEY, AND HIS BROTHER CHARLES STUART. [PLATE XXI.] (Panel 25 × 15 in.)

Two boys, standing at full length in a hall; Darnley in black jerkin and trunk-hose, with high collar and small ruff and wristbands, and a jewel round his neck; Charles Stuart in a black gown with ruff and wristbands. They stand in a large hall, with panelled walls, a wooden roof and many windows; under the windows stands a large wooden table; signed on the table HE. and dated 1563.

Inscribed above: THES BE TE SONES OF TE RIGHTE HONERABLES THERLLE OF LENOXE AD TE LADY MARGARETZ GRACE COUNTRYES OF LENOXE A<sup>o</sup> ANGWYSE.

and below:

CHARLES STEWARDE  
HIS BROTHER, ÆTATIS 6.

HENRY STEWARDE, LORD D<sup>AR</sup>  
LEY AND DOWGLAS, ÆTATIS 17.

*H.M. the King, Windsor Castle.*





HE

(a)

ELIZABETH FITZGERALD, COUNTESS OF LINCOLN.

*Duke of Bedford, K.G., Woburn Abbey.*



HE

(b)

SUSAN, COUNTESS OF KENT.

*Earl of Lindsey, Uffington.*







HE

FRANCES SIDNEY, COUNTESS OF SUSSEX.

*Sidney Sussex College, Cambridge,*

*Married 1550  
died 1585*






Henry, Lord Darnley was elder son of Mathew Stuart, Earl of Lenox, and Lady Margaret Douglas, daughter of Princess Margaret Tudor by her second husband Archibald, Earl of Angus. Born December 7, 1545, at Temple Newsam, with the exception of an occasional visit to France, he resided in England at the Court of Elizabeth, until February 1564/5, when he was sent to Scotland with a view of his marrying his cousin Mary, Queen of Scots, which took place on July 26, 1565. On February 10, 1566/7, he perished in an explosion at his house, Kirk o' Field. His younger brother, Charles Stuart, born in 1556, succeeded his father as fifth Earl of Lenox in 1571. He married in 1574, Elizabeth, daughter of Sir William Cavendish, by whom he was father of Lady Arbella Stuart. He died in 1576, aged 20.

An enlarged copy on canvas of this picture is at Holyrood Palace which bears the date 1562, and was exhibited at the Manchester Exhibition in 1857.

156(3)? ANNE POYNTZ, LADY HENEAGE (died 1593). [PLATE XXVII (b).]

T. Q., standing figure to left, facing spectator; dark dress; white silk sleeves; holding embroidered kerchief in her left hand, as well as a heavy looped gold chain, which is round her neck and shoulders; in her right hand a book (?); dress cut square at neck; tight-fitting ruff; jewelled cap and hood.

Inscribed on the frame: ANNA DR OF SYR NICHOLAS POINS & JOAN DR OF THE LORDE BERKELEY—SHE WAS YE WYFE OF THE RT HONBLE SYR THOMAS HENEAGE KT TREASVRER—CAPTAIN OF YE GUARDS & ONE OF THE PRIVIE COUNCIL TO QUEENE ELIZABETH—Æ. SVÆ XLIII—

H B  pinxt—ANº DNI 1601 (*sic*). The date here is clearly wrong, as the lady had been dead eight years in 1601.

Daughter of Sir Nicholas Poyntz of Iron Acton; married to Sir Thomas Heneage, Treasurer of Queen's Household; friend of Queen Elizabeth; mother of Elizabeth (b. 1556), wife of Sir Moyle Finch; died at Molesey, Surrey, Nov. 19, 1593.

*J. C. Wynne-Finch, Esq., Voelas.*  
(S. K. 1866.)

A bust portrait of this same lady, panel 15½ × 12 in., was exhibited by Mr. Charles Butler at the Tudor Exhibition, No. 166.

1563 LADY OF THE WENTWORTH FAMILY. [PLATE XVII (b).] (Panel 53 × 31 in.)

Standing figure to the knees, slightly turned to the left; dark mantle with gold tags; plain dark kirtle; richly embroidered under-sleeves with bold floriated pattern; hands joined, holding gloves and heavy jewelled girdle with tassel at the end; similar heavy jewelled necklace and pendant; tight ruff and wristbands with heavy gold edging; jewelled cap with white top; curtain behind head; quilted satin cushions in the background, with half of shield of arms. Inscribed on a tablet above her left shoulder ÆTATIS 24 · 1563 · IE. The arched portion of the painting at the top is a later addition.

*Capt. B. C. Vernon-Wentworth, Wentworth Castle.*  
(S. K. 1866, 310.)

This portrait was exhibited both at the National Portrait Exhibition of 1866 and at the Mary Queen of Scots Exhibition at Peterborough in 1887 as the portrait of Mary Queen of Scots, an impossible attribution. The fragment of the shield of arms painted in the background contains a portion of the quarterings borne by the Wentworth family, and as this shield is cut in half, it is probable that the portrait is part of

a double portrait, and that the remaining portion of the shield is to be found on the husband's portrait. The lady is probably one of the seven daughters of Thomas, first Lord Wentworth.

1563 (?) LADY KATHERINE GREY (d. 1568) AND HER SON. [PLATE XXIX (a).]

(Panel 12 x 12 in.)

Circular portrait; H. L., standing figure, in black velvet dress, with white sleeves and ermine-lined collar, open at neck to show partlet and necklace; tight triple-pleated ruff, small wristbands; short fair hair under tight white cap; at her breast a miniature case with portrait of her husband, a young man, beardless, on a blue ground. In her arms she holds a baby in rich gold-embroidered frock, with white cambric pinner and bib; light white cap and black hat with jewelled buttons and white feather; a modern inscription: *Lady Kath<sup>n</sup> Grey, Daugt. to y<sup>e</sup> D<sup>e</sup> of Suffolk, neice to King Hen. 8 & wife of Edward Seymour, E. of Hertford.* Lord Leconfield, Petworth.

Lady Katherine Grey was second daughter of Henry Grey, Duke of Suffolk, and Frances Brandon, and younger sister to Lady Jane Grey. In 1560 she secretly married Edward Seymour, Earl of Hertford, for which she was sent by Queen Elizabeth to the Tower of London, where her two sons were born, Edward in 1561, and Thomas in 1562/3. She died on January 27, 1567/8.

Almost exact repetitions of this group are in the collection of the Duke of Northumberland at Syon House, and in that of Lord Braybrooke at Audley End.

1565? ELEANOR BRANDON, COUNTESS OF CUMBERLAND (?). [PLATE XVII (a).]

(Panel 38½ x 24 in.)

T. Q., life-size, to left; black gown with gold embroidered braiding; gold fringes and sewn with pearls, high on the shoulders; pink kirtle and tight sleeves sewn with pearls; pink ruff and wristbands; black jewelled hat with white feather; in her right hand clasps a necklace of gold knobs and pearls, and with her left holds a black ribbon with carved locket and pendent pearl; on background shield of arms of Clifford, impaling Brandon. Inscribed ÆTATIS · X . . . LXV (?), the panel having been cut down.

*Captain Bruce C. Vernon-Wentworth, Wentworth Castle.*

(S. K. 1866, 198; Tudor Exhibition, 455.)

This portrait has always been described and exhibited as that of Lady Eleanor, or Ellenor, Brandon, younger daughter of Charles Brandon, Duke of Suffolk, and Princess Mary Tudor, and sister to Frances, Duchess of Suffolk. She was married in 1537, at Brandon House, Bridewell, to Henry Clifford, second Earl of Cumberland, but as she died in 1547, this portrait cannot represent the Countess of Cumberland. He remarried, in 1552/3, Anne, daughter of William, Lord Dacre, and had a son, the third Earl of Cumberland.

As the armorial bearings, which appear to be original, denote a Clifford of Brandon descent, it seems likely that the portrait is that of Eleanor, Countess of Cumberland's only child and heiress, Margaret Clifford, born at Bromeham, Westmorland, 1540, who was married to Henry Stanley, Lord Strange, on Feb. 7, 1555. She died at Clerkenwell Sept. 29, 1596, and was buried in Westminster Abbey.

1565 UNKNOWN LADY. [PLATE XVIII.]

(Panel 35 x 28 in.)

T. Q., slightly to right; rich kirtle with jewelled bands; crimson velvet gown; long hanging sleeves of rich brocade over under-sleeves of gold brocade, the latter slashed to show gold-embroidered lining; gold-edged ruff and wristbands; large jewel



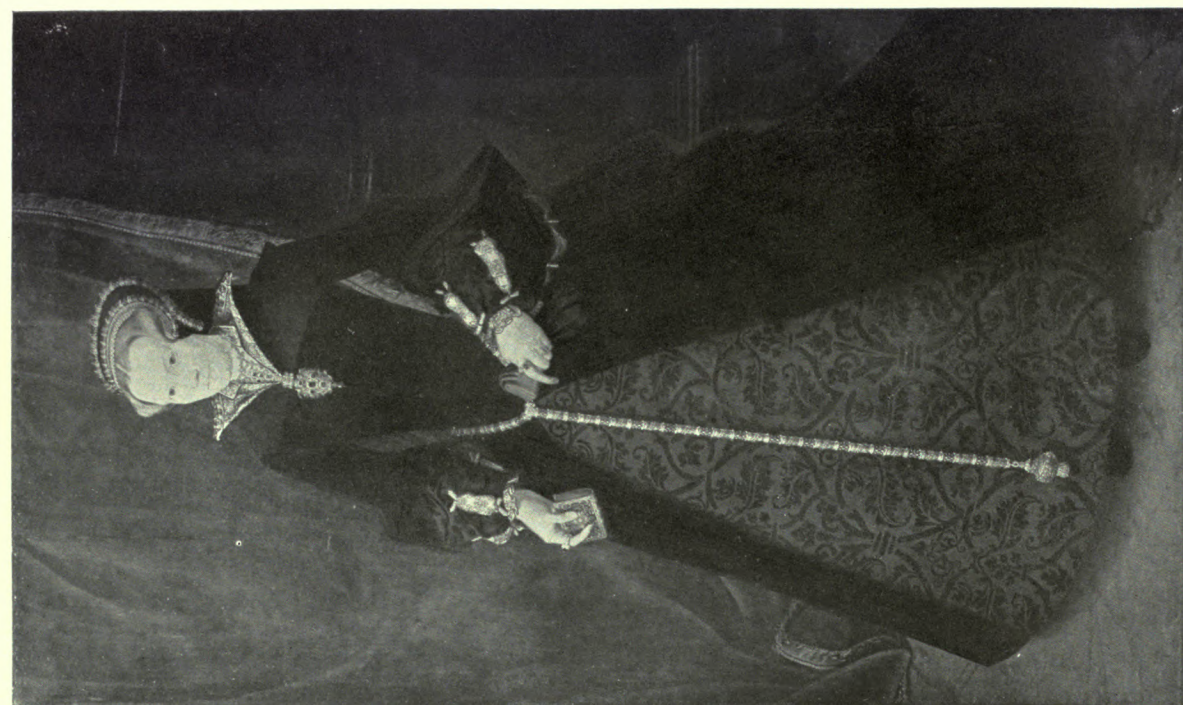


HE

(a)

SIR HENRY SIDNEY, K.G.

*Lord Leconfield, Petworth.*



HE

(b)

MARY DUDLEY, LADY SIDNEY.

*Lord Leconfield, Petworth.*

1573





on breast with enamelled figures and three pendants; tight collar necklace and pendant; square jewelled hood; light brown hair, and eyes amber-brown; gloves in left hand, with yellow tips, not embroidered; jewelled chain girdle round waist, held up by the right hand; no rings; jewels painted without layer of foil or gold under transparent colours; no gilding; ruff and cuffs of white cambric. Signed and dated A<sup>o</sup> AETA · SU. 16. 1565. HE.

*Holyrood Palace, Duke of Hamilton.*

(Stuart Exhibition, 1889, 33; Edinburgh Loan Exhibition.)

Reproduced in L. Cust's *Notes on the Authentic Portraits of Mary, Queen of Scots*.

This portrait, which bears a strong family resemblance to the two last described, has for many years been exhibited at Holyrood Palace as a portrait of Mary, Queen of Scots, an impossible attribution.

1566 RICHARD NORTON (b. 1497; d. after 1568).

(Panel 39 × 29 in.)

H. L.; black dress; small ruff and wristbands; black cap; crucifix hung by black cord; gloves in right hand, a book in left; grey hair. Arms in left-hand upper corner. Inscribed ANNO · 1566. ÆTATIS SUÆ · 68.

*Lord Grantley.*

Richard Norton of Norton Conyers; Councillor of the North; Sheriff of Yorkshire, 1568.

Reproduced in Hailstone's *Yorkshire Portraits*.

1567 WILLIAM BROOKE, TENTH BARON COBHAM (d. 1596), AND FAMILY. [PLATE XIX.]

(Panel 49 × 38 in.)

A family party of William Brooke, Lord Cobham, and his wife Frances Newton with her sister Jane, and their six children, the latter seated behind a table with a parrot and marmoset, and on the table are various fruits; on a tablet between Lord and Lady Cobham are eight lines of verse:

Nobilis hinc pater est illinc est optima mater  
Circumfusa sedet digna parente cohors  
Talis erat quondam patriarchæ mensa Iacobi  
Mensa fuit Iobo sic cumulata pio  
Fac Deus ut multos hæc gignat mensa Iosephos  
Germinet ut Iobi stirps renovata fuit  
Fercula preclaro donasti læta Cobhamo  
Hæc habeant longos gaudia tanta dies.  
AN<sup>o</sup> DN<sup>o</sup> 1567.

Near the sister is the inscription 'Iohaña Soror Dominæ Cobham Filia Iohanis Newton Militis, qui est Avus his Parvulis'. The ages of the parents and children are written above their heads.

*Marquess of Bath, 15 Manchester Street, W.*

William Brooke, tenth Baron Cobham, with his second wife Frances, daughter of Sir John Newton of Barr's Court, her sister Johanna, and their six children, Maximilian, Henry, William, Elizabeth, Frances, and Margaret.

A copy of this painting on canvas belonging to the Duke of Devonshire at Bolton Abbey shows seven children, the youngest son, George Brooke, having been born in 1568. This canvas measures 49 $\frac{1}{4}$  × 38 $\frac{3}{4}$  in.

Lord Cobham's first wife, Dorothy Nevill, was sister to Mary, Lady Dacre.

## 1567 (?) KING HENRY VIII.

Full-length standing figure, copied from Holbein's painting at Whitehall Palace.  
Inscribed HE. FESIT ÆTATIS SUÆ 51. 156(7?). *Trinity College, Cambridge.*

'En expressa vides Henrici Regis Imago  
Quae fuit octavi Musis hoc struxit asylum  
Magnifice cum ter denos regnavit et octo  
Annos quis major Regem labor ultimus ornet  
æt. sue 51.

Given by Robert Beaumont, D.D., Master of Trinity, An<sup>o</sup> 1567.'

## 1567 RICHARD HARFORD (1526-75). [PLATE XXXI (d).] (Oaken panel.)

H. L., slightly to left; black dress; black cloak with high laced collar; flat black cap; heavy gold chain twisted round neck and over chest; small ruff and wristbands; hands clasped holding gloves; thin light forked beard and moustache; inscribed AN<sup>o</sup> DNI 1567. ÆTA SUÆ 41. In right corner arms of Harford impaling Foxe, and a later inscription.

Richard Harford of Bosbury, born 1526, died 1575, married first, Katherine, daughter of William Purefoy of Northampton, d. 1570; secondly, Martha, daughter of Charles Foxe in 1571.

(a) *J. C. Harford, Esq., Blaise Castle.*

(b) *At Boultibrooke, Herefordshire.*

Reproduced in Miss Alice Harford's *Annals of the Harford Family*.

## 1568 EDWARD, BARON CLINTON, AFTERWARDS FIRST EARL OF LINCOLN, K.G.

(Panel 26 × 20½ in.)

To the waist; close-cut beard and moustache; small ruff; brown fur-lined mantle; collar of the Garter; dark brown hair; ruddy face; hair slightly turning to grey. Inscribed above AN · DÑI · 1568 · ÆTATIS SUÆ 55.

Born 1512; Governor of Boulogne, 1547-50; Lord High Admiral of England; K.G. 1551; created Earl of Lincoln, 1572; died 1585.

*Duke of Bedford, K.G., Woburn Abbey.*

(Scharf, 23.)

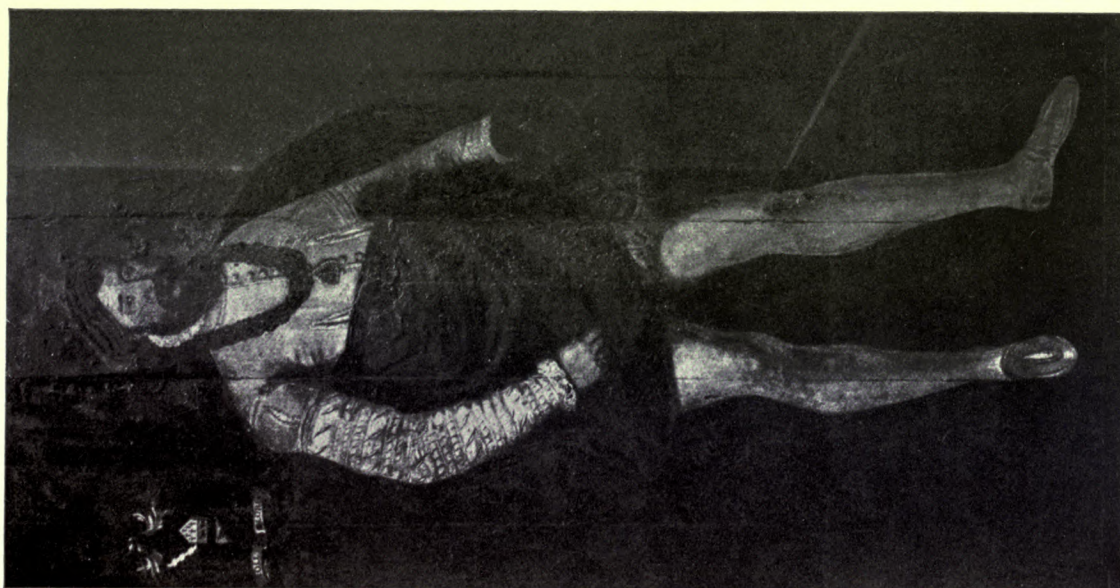
## 1568 EDWARD, THIRD BARON WINDSOR, AND FAMILY. [PLATE XX.] (Panel.)

Lord Windsor standing behind a table to his left, aet. 35; his wife next him, aet. 25; his mother opposite, aet. 61; before them a table at which are seated four children, two playing chess, two playing cards, aet. 8, 6½, 3½, and 2. Dated ANNO DOMINI 1568. Inscribed above to left: 'Edward Lord Windsor and his lady, daughter to the Earl of Oxford. Their children, Lord Frederick Windsor, Lord Thomas Windsor, and two younger brothers.'

*Marquess of Bute, Cardiff Castle.*

Edward, third Lord Windsor, fifth son of William, second Lord Windsor, and his first wife Margaret, daughter of William Sambourne, born 1533; served at St. Quentin 1557; entertained Queen Elizabeth at Bradenham in 1566; died January 24, 1574/5; married Katherine, daughter of John de Vere, Earl of Oxford; and had four sons and four daughters: Frederick, fourth Lord Windsor; Henry, married Anne, daughter of Sir Thomas Rivett; Edward; Andrew; Mary and Elizabeth died young; Margaret, married to John Talbot of Grafton; Catherine, married to Robert Audley of Berechurch.





HE (?)

(a)

SIR GEORGE PENRUDDOCK.

*Charles Penruddocke, Esq., Compton Park, Wilts.*



HE

(b)

ANNE, LADY PENRUDDOCK.

*Charles Penruddocke, Esq., Compton Park, Wilts*

*del. 1651*







HE (c)

LADY WALSINGHAM (?).

*Lord de L'Isle and Dudley, Peushurst.*



HE (c)

ANNE POYNTZ, LADY HENEAGE.

*J. C. Wynne-Finch, Esq., Voelas.*





## 1568 THOMAS, SECOND BARON WENTWORTH. [PLATE XIII (b).] (Panel 38 x 26 in.)

T. Q., slightly to left; tight slashed jerkin; dark cloak and trunk-hose; gloves in right hand; left on hilt of sword; small tight-fitting ruff and wristbands; ribbon round neck from which hangs a jewel with inscription on stone; small round skull-cap; short light beard and moustache; large ears; architectural background; inscribed in upper right corner: ANNO DOMINI 1568, ÆTATIS SUÆ · 44, and in later letters: 'Lord Wentworth, Governor of Calais at the time the French took it from Queen Mary.'

*Capt. B. C. Vernon-Wentworth, Wentworth Castle.*

(S. K. 1866, 178.)

## 1569 QUEEN ELIZABETH AND THE THREE GODDESSES. [PLATE XXII (b).] (Oaken panel 35 x 33½ in.)

Queen Elizabeth on the spectator's left is issuing from the gate of a palace and stands on a dais of three steps; she holds a sceptre in her right hand, and the orb in her left; she wears a rich embroidered kirtle and long richly embroidered velvet gown fastened across the bosom; tight sleeves, puffed out and pulled out at the shoulders; a small tight-fitting jewelled cap. She appears to be in her youth; behind her stand two ladies, richly dressed; one with a square head-dress resembling Frances, Duchess of Suffolk. On the other side of the picture are the three goddesses, Juno, Pallas, and Venus, by whom stands Cupid. On the frame is the original inscription:

'Juno potens sceptris et mentis acumine Pallas  
Et roseo Veneris fulgit in ore decus  
Adfuit Elizabeth Juno perculsa refugit  
obstupuit Pallas erubuitque Venus.'

Signed in left-hand corner HE, and dated 1569.

*H.M. the King, Hampton Court Palace.*

Reproduced in *The Magazine of Art*, March, 1891.

Formerly in Charles I's collection. Harl. MSS. 4898, No. 86: 'A piece of Queen Elizabeth, Venus, Juno, and Pallas, sold to Mr. Hunt and Bass, 1 Mar. 1652 for £2.' It reappears in the collection of King James II, when it was attributed to Lucas De Heere: 'No. 934 by De Cheere, Venus and Pallas, and Queen Elizabeth coming in.' This painting was probably painted for one of the Progresses of Queen Elizabeth.

## 1570 (?) SUSAN BERTIE, COUNTESS OF KENT (b. 1554). [PLATE XXIII (b).] (Panel.)

H. L., tight-fitting velvet dress; high sleeves; richly embroidered all over; tight-fitting collar with small ruff; open at neck to show partlet, which is opened at the breast to show a large jewel.

*Earl of Lindsey, Uffington.*

Susan, daughter of Richard Bertie and Katherine Willoughby, Duchess of Suffolk, married first to Reginald Grey, Earl of Kent, secondly to Sir John Wingfield.

## 1571 ANNE DANBY, LADY CALVELEY. (Panel 37 x 30 in.)

Rich dress; gown open at neck to show a fourfold gold chain but fastened above; high sleeves at shoulders; jewelled cap and hood; her hands clasped holding a handkerchief; coat of arms in upper corner. Inscribed ANNO DO. 1571. ÆTATIS SUÆ 37.

*Formerly Sir Walter Calverley Trevelyan, Bart.*

(S. K. 1866.)

Reproduced in Hailstone's *Yorkshire Portraits*.

## 1571(?) UNKNOWN LADY. [PLATE XXX (a).]

(Panel 16 × 12½ in.)

H. L., black dress, cut open over the bosom with high straight collar, the collar and lapels being edged with gold buttons. Under-garment of white silk with embroidered stripes; cut open again at the neck to show a lace-embroidered edge to chemise and a necklace of five rows of diamonds; high sleeves at shoulders with white pullings-out; small gold embroidered ruff and wristbands; hands crossed showing two rings on left hand; a jewelled band on front of bosom; fair hair with a black bonnet and jewelled hood and ornament over left ear; thick lips; *retroussé* nose, and large, rather staring eyes. Signed HE and dated MDLXXI (?).

*Mr. E. E. Leggatt, Cheapside.*

Formerly in the possession of Mr. Charles Butler and exhibited by him as the portrait of Margaret Tudor, Queen of Scotland, at the Tudor Exhibition, 1890, and the Monarchs of Great Britain, 1892. Purchased at the Butler sale, Christie's, July 7, 1911, by Mr. E. E. Leggatt.

Possibly represents Lady Mary Grey.

## ELIZABETH LEYCESTER, LADY TRAFFORD. [PLATE XXVIII (a).]

(Panel.)

T. Q., standing figure, facing spectator; velvet gown edged with ermine; high sleeves; velvet under-sleeves; dress open at neck to show necklace and large pendant; small double ruff, and cuffs; brown hair; holding a book in both hands at her girdle, from which hangs a circular box; shield of arms above right shoulder; in upper left corner an inscription: AN<sup>O</sup> DNI 1571 ÆTATIS SUE .36.

Elizabeth Leycester, daughter of Sir Ralph Leycester of Toft, was second wife of Sir Edmund Trafford of Trafford, who died in 1590. His first wife had been Mary, sister of Queen Katherine Howard.

*Sir Humphrey de Trafford, Bart. (?)*

(S. K. 1866, 387.)

## 1572 LADY WALSINGHAM(?). [PLATE XXVII (a).]

(Panel 33 × 25 in.)

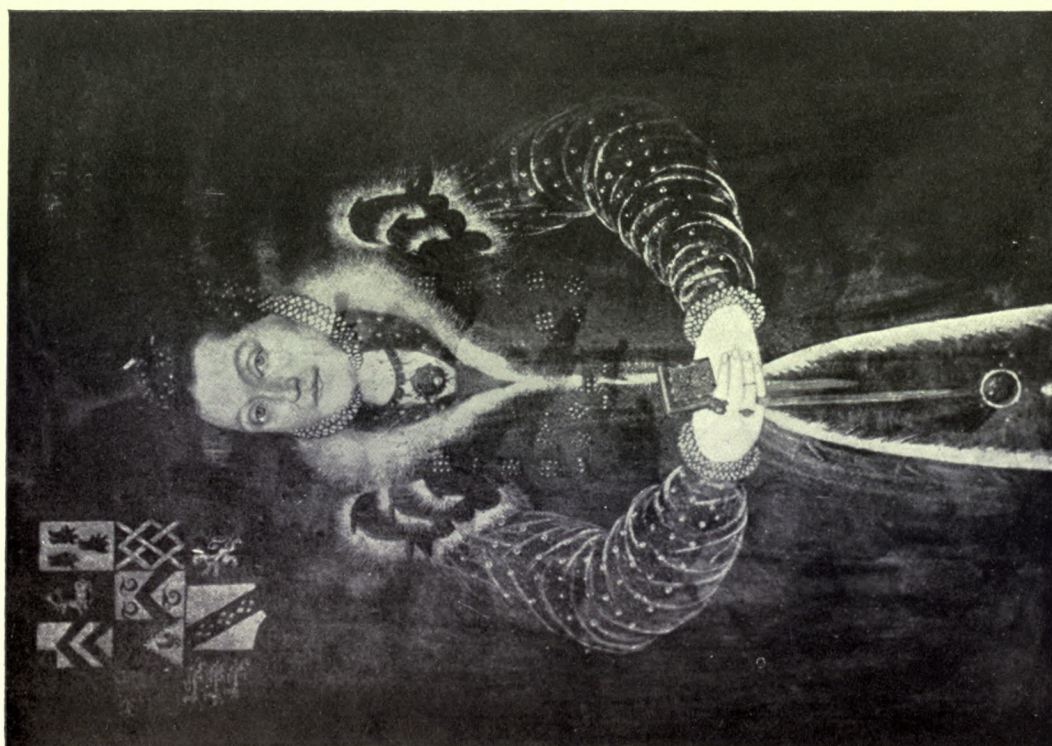
T. Q., standing; skirt with kirtle of white brocade with black pattern; gold braiding on stomacher; black velvet gown lined with silver brocade, open at the waist and turned back to show lining with high collar; puffed over-sleeves on shoulders with white pullings-out and gold tags; tight white sleeves with gauze over-sleeves; dress cut square at the neck, showing partlet, rolled collar, and small high ruffs, and necklace, from one filia of which hangs a large pendent jewel; a gold chain hangs in loops across her breast; white cap with double gold jewelled braiding and falling bead; brown hair; blue-grey eyes; thin lips. She holds in her hands a gold miniature case containing the portrait of a man with fair beard on a blue ground. Dated 1572, æt. 22.

*Lord de L'Isle and Dudley, Penshurst.*

(S. K. 1866, 282.)

This portrait has always been supposed to represent Frances Walsingham, daughter of Sir Francis Walsingham, and wife of Sir Philip Sidney. If the date on the picture be correct, this cannot be the case, and the lady is evidently of a more mature age than 22. It may possibly represent her mother, Ursula St. Barbe, wife first of Sir Richard Worsley of Appuldercombe, and married secondly, about 1567, to Sir Francis Walsingham, being his second wife. The portrait miniature has no resemblance to Sir Francis Walsingham, but some resemblance to Sir Henry Sidney, in which case the portrait may represent Lady Mary Sidney in later years; but if the dates on the portraits of Sir Henry and Lady Mary Sidney at Petworth be correct, this cannot be the case.



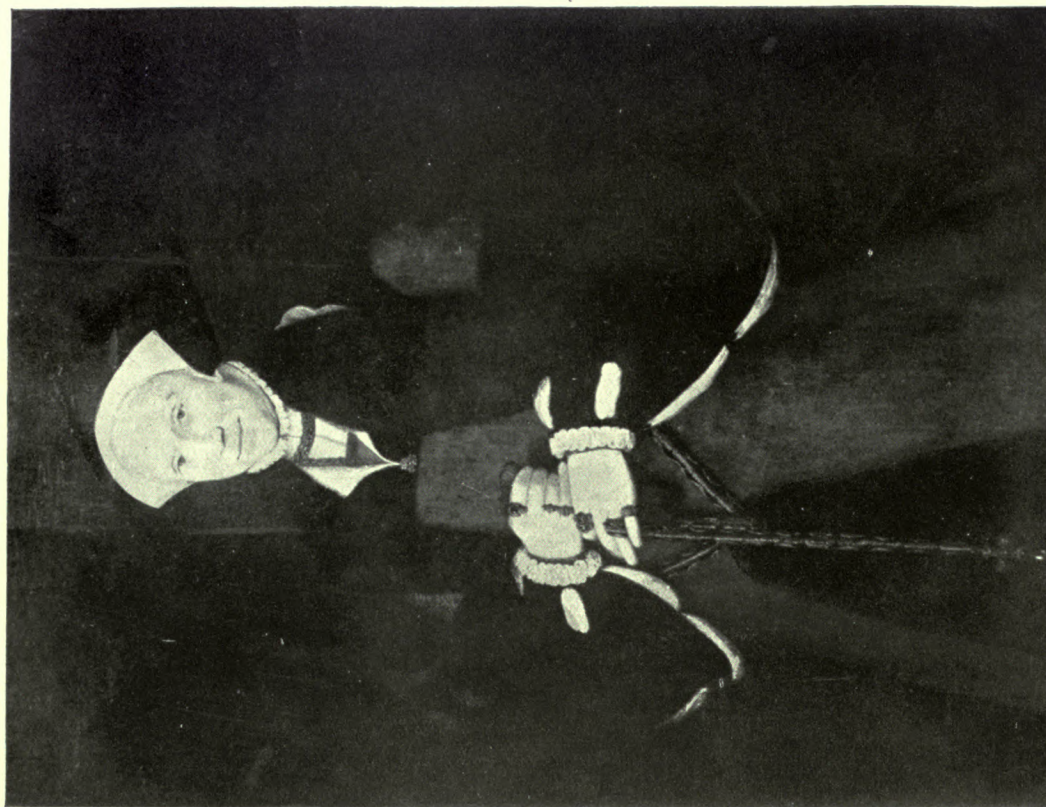


HE (2)

(a)

ELIZABETH, LADY TRAFFORD.

*Sir Humphrey De Trafford, Bart.*



HE

(b)

UNKNOWN LADY.

*Duke of St. Alban's, Bestwood.*





1572 UNKNOWN GENTLEMAN. [Plate XI *b*.](Panel  $33\frac{3}{4} \times 24\frac{1}{2}$  in.)

T.Q., standing slightly to left; tight jerkin, velvet cloak, with broad fur lining and collar; black hat, with jewelled band; long fair beard, frilled at the end of the moustache; a jewel or miniature-case hanging by black ribbon round his neck; gloves in right hand, left holding hilt of sword. Inscribed in upper right corner *ÆTATIS 54, 1572*, above which has been added a coronet and below the false inscription *Robertus Co: Leicestria*.  
*Wallace Collection.*

1573 SIR HENRY SIDNEY (1529-86). [PLATE XXV (*a*).](Panel  $79 \times 46$  in.)

W. L., standing figure; black jerkin, trunks, hose, and shoes with gold braidings; garter on left knee; black cloak, lined with ermine; black cap and feather; collar of the Garter; small pleated lace ruff and wristbands; left hand on hilt of sword, right holding gloves and resting on the base of a painted marble pillar; elaborate black damascened sword-belt, with the porcupine badge of the Sidneys on the knobs of the quillons, and St. George in the pommel; green curtain behind left shoulder; marble floor in pointed lozenges; fair beard and moustache. The picture has been cut at the top, so that only a portion of the original inscription can be seen. Above, left, is the shield of arms, and right a copy of the inscription 'Sir Henry Sydney, An<sup>o</sup> Dñi 1573 20 die Julii die nativitatis et ætatis suæ 44'.  
*Lord Leconfield, Petworth.*

Son of Sir William Sidney; Lord President of the Marches of Wales; Lord Deputy of Ireland; K.G. 1564; died May 5, 1586.

Engraved by E. Harding for Adolphus's *British Cabinet*.

A copy of the head only in this portrait is at Penshurst; another copy, but only  $22 \times 18$  in., was lent by Mrs. Lamb to the Tudor Exhibition, No. 329.

1573 MARY DUDLEY, LADY SIDNEY (died 1586). [PLATE XXV (*b*).](Panel  $79 \times 46$  in.)

W. L., standing figure, slightly to left; black gown and black brocade kirtle; rich girdle; puffed black sleeves with black and white pullings-out; collar open at the neck showing shirt, which is also open to show a pearl and diamond cross necklace; a large Holbeinesque jewel is on her bosom; square jewelled cap and black hood; in her right hand she holds a small book of prayers in enamelled binding, and in her left her gloves; green curtain in background, on which is painted a fly; light brown parted hair and blue eyes.  
*Lord Leconfield, Petworth.*

Lady Mary Dudley, wife of Sir Henry Sidney, was daughter of John Dudley, Duke of Northumberland, and was the intimate friend of Queen Mary and Queen Elizabeth.

Engraved by Harding for Adolphus's *British Cabinet*.

HENRY VIII AND HIS FAMILY. [PLATE XXII (*a*).](Panel  $51 \times 71$  in.)

In the centre of a large room supported on either side by pillars, King Henry VIII is seated on a throne on a rich carpet beneath a cloth of state, full face, holding a sceptre in his right hand, and with his left presenting a sword of state to Edward VI, who kneels beside him. On his right stand Queen Mary and King Philip, behind whom is the figure of Mars. On the King's left, slightly in front of Edward VI, stands Queen Elizabeth in a rich kirtle and gown with quilted sleeves, an embroidered partlet and small jewelled cap and hood. She holds the goddess of Peace by the hand, and behind stands the goddess of Plenty with a cornucopia. The scene is in an open court with pillars through which are seen buildings. A rich silk or velvet hanging at the back is divided into squares.

## THE PAINTER HE

On the original frame is the inscription :

A Face of much nobelitye loe in a little roome,  
Fowr states with theyr conditions heare shadowed in a showe,  
A father more than valyant, a rare and vertuous soon,  
A zealous daughter her kynd what els the world doth knowe,  
And last of all a vyrgin queen to England's joy to see,  
Successyvely to hold the right and vertues of the three.

Below the picture is inscribed in gold letters :

The Quene to Walsingham this Tablet sente  
Marke of her Peoples and her ane contente.

*H. Dent-Brocklehurst, Esq., Sudeley Castle.*  
(Tudor Exhibition, 158.)

This is again probably one of the paintings made to greet Queen Elizabeth on one of her Progresses early in her reign. The gift to Sir Francis Walsingham was probably subsequent to the painting of the picture and not necessarily connected with it.

Reproduced in *The Magazine of Art*, March, 1891.

Formerly at Scadbury, the seat of the Walsingham family in Kent, purchased by Mr. James West at Chiselhurst, and at the sale of Mr. West's pictures purchased by Horace Walpole of Strawberry Hill. At the Strawberry Hill sale in 1842 it was purchased by Mr. J. C. Dent of Sudeley Castle.

It was engraved by William Rogers, probably for Sir Francis Walsingham.

## LADY KATHERINE GREY (?).

T. Q., three-quarters to left ; in rich black dress, with many bows and tags ; white brocade sleeves, cut open square at the bosom ; high collar to mantle ; small ruff and wristbands ; jewelled cap at back of head ; holding a flower in her left hand ; plain face ; inscribed—

Now thus but like to change  
And fade as dothe the flowre  
Which springe and bloom full gay,  
And wythrethe in one hour.

*Mrs. Wright-Biddulph.*

Frontispiece to R. Davey, *The Sisters of Lady Jane Grey*.

If the portraits of Lady Katherine Grey and her son, catalogued above, are genuine, this portrait cannot represent this lady. It seems, however, to be the work of Hans Eworth.

## MILDRED COOKE, LADY BURGHLEY. [PLATE XXX (c).]

(Canvas 37 x 28 in.)

T. Q., standing figure to right ; rich brocade kirtle ; dark green sleeves, puffed and clasped at shoulders ; chemisette open at neck showing under chemise and rose-shaped ornament ; high cambric ruff and wristbands ; jewelled girdle in right hand.

Described by Sir George Scharf as follows :

'A delicate and finely painted picture, well preserved shadows of face ; greyish expression of face, rather severe and like Philip II of Spain ; eye-balls pale slaty grey ; eyebrows faint, complexion fair ; cheeks very faint pink ; lips clear rose colour ; hair rich burnt-siena yellow ; light admitted from right hand ; head-dress white with gold, red, and



black jewelled bands across it; ruff and neck covered white, with rich black Spanish work open at the neck in centre; a red rose and green leaf half-buried at the top of her dress; no rings on fingers. Her sleeves and under-dress white with grey pattern (perhaps silver brocade) on it; the puffs are white, with Spanish work; the stalk of red rose hangs over little finger of her right hand; stone framework and coat of arms very richly modelled; large black diamond in gold and other jewels on her neck; square red jewel and pendent pearl on the bosom of her dress. Arms: 1, Cooke; 2, Malpas; 3, Machyn; 4, Belknap; 5, Boteler; 6, Sudeley; 7, Mountford; 8, Cooke.'

*Marquess of Salisbury, Hatfield.*

(S. K. 1866, 254.)

Daughter of Sir Anthony Cooke of Gidea; married on December 21, 1545, to William Cecil, afterwards Lord Burghley (1571); she died April 11, 1589.

THE SAME.

(Panel  $40\frac{1}{2} \times 31$  in.)

H. L., life-size; similar to preceding, but older; black robe over white dress; tight sleeves embroidered with pansies; black bodice with white network; dress centre ornament of red birds' heads set in diamonds; holding a bunch of cherries in her right hand and her left holding long chain girdle in front; shield of arms as in preceding picture, but different quarterings.

*Marquess of Salisbury, Hatfield.*

FRANCES SIDNEY, COUNTESS OF SUSSEX. [PLATE XXIV.]

(Panel  $75 \times 42$  in.)

W. L., standing; furred gown, slashed sleeves; small ruff and wristbands; sharp face, cap at back of her head; a small dog at her feet; standing on Persian carpet; hair dark yellow; complexion fair; grey ruffs edged with black; black low dress, flat pattern of pale yellow, and both under and outer dress sleeves edged and puffed with fur.

*Sidney Sussex College, Cambridge.*

(S. K. 1866, 137.)

(Cambridge Exhibition of Portraits, 1884.)

Daughter of Sir William Sidney and Anne Pagenham, and sister of Sir Henry Sidney; married on April 26, 1555, to Thomas Radcliffe, third Earl of Sussex; died on March 9, 1588/9. Foundress of Sidney Sussex College, Cambridge.

UNKNOWN LADY.

(Panel  $24 \times 19$  in.)

H. L.; black mantle and fur-lined sleeves on shoulders; gold-embroidered under-sleeves with pullings-out; small black-edged ruff and wristbands; white fur boa round her neck; black widow's hood; holds gloves in her right hand, and a book in red binding in her left; fair hair.

*Marquess of Crewe, K.G., Crewe Hall.*

UNKNOWN LADY.

(Panel  $13\frac{1}{2} \times 9\frac{3}{4}$  in.)

H. L., three-quarters to left; black dress with high fur collar; black head-dress with heavy gold braid edging; small pleated ruff at neck and wrists embroidered and edged with gold; gold brocade sleeves; triple gold chain and jewel; hands folded holding a girdle of gold cord; fair golden hair.

*St. John's College, Oxford (President's Lodge).*

(Oxford Exhibition of Hist. Portraits, 1904, 83.)

AMBROSE DUDLEY, EARL OF WARWICK (1531-89).

(Panel  $15 \times 10\frac{1}{2}$  in.)

Bust, three-quarters to left; thick yellow moustache and trimmed beard; yellow-brown eyes; black dress; collar of the Garter; black cap with jewel; small ruff; green background.

*Duke of Bedford, K.G., Woburn Abbey.*

THE SAME.

(Panel 37 × 28 in.)

H. L., life-size standing figure, three-quarters to right; double-forked yellow beard; close ruff; black suit; cap ornamented with pearls; holds closed red book in right hand and rests it on a wooden case, showing left, quarter-hour sand-glasses, numbered in Roman letters; standing on a flat table, inlaid, a clock and a paper and inkstand or spectacle case; left hand on hip and hilt of sword.

*Marquess of Salisbury, Hatfield.*

(S. K. 1866, 302.)

Engraved in Lodge's *Portraits*.

SIR GEORGE PENRUDDOCKE (d. 1601). [PLATE XXVI (a).]

(Panel 104 × 66 in.)

W. L., standing figure; white slashed doublet and hose; black cloak; black cap; gold chain and jewel; right hand holding gloves, left on hilt of sword; shield of arms in background.

*Charles Penruddocke, Esq., Compton Park, Salisbury.*

(Tudor Exhibition, 222.)

Sir George Penruddocke of Ivy Church, Wilts.; standard-bearer to the Earl of Pembroke at the battle of St. Quentin in 1557.

ANNE, LADY PENRUDDOCKE. [PLATE XXVI (b).]

(Panel 42 × 31 in.)

T. Q., full face; black robe with red kirtle and sleeves; high standing collar with white ruff; black head-dress; gold chain round her neck; a cord round her waist, from which hangs a tablet.

*Charles Penruddocke, Esq.*

(Tudor Exhibition, 210.)

Second wife of Sir George Penruddocke of Ivy Church, Wilts.; she was relict of John Cocke.

SIR PHILIP SIDNEY (1554-86.) [PLATE XXXI (c).]

(Panel 42 × 32 in.)

H. L., dark dress; gorget, small ruff and wristbands; left hand holding sword; black and brown dress with silver braiding; light-greyish hair, rough and straggling; eyebrows worn sepia; pale cheeks.

*Earl of Warwick, Warwick Castle.*

(S. K. 1866, 274.)

In view of the relations between Hans Eworth and the Sidney family it is to be expected that this painter should have portrayed Sir Philip Sidney in his youth. The portrait at Warwick Castle, here reproduced, has sufficient affinity to the work of Hans Eworth to be credited to him, but the whole subject of the portraits of the Sidney family is one which requires separate investigation.

QUEEN MARY (?).

(Panel 18 × 15 in.)

Bust, life size to left; black dress with jewels and trimmed with fur; white ruff; black hood with jewelled front; pearl necklace.

*Formerly Mr. Charles Butler.*

(Tudor Exhibition, 229.)

Sold at Christie's, July 7, 1911, No. 6.

UNKNOWN LADY.

(Panel 17½ × 13½ in.)

Black dress with ermine sleeves and rich cap; holding gloves in her hand, and a pomander attached to girdle.

*Formerly Mr. Charles Butler.*

Sold at Christie's, July 7, 1911, No. 67.





LADY KATHERINE GREY, COUNTESS OF HERTFORD, AND CHILD.

*Lord Leconfield, Petworth.*



UNKNOWN LADY.

*Trinity College, Oxford.*





WILLIAM HERBERT, FIRST EARL OF PEMBROKE, K.G. (d. 1569).

T. Q., standing ; gold embroidered doublet ; black cloak with thick white fur lining ; black hat with jewelled band ; gloves in right hand, left on hilt of sword.

*Marquess of Bute, Cardiff Castle.*

Sir William Herbert, son of Sir Richard Herbert of Ewyas, born about 1501 ; married Anne, daughter of Sir Thomas Parr, sister of Queen Catherine Parr ; executor of Henry VIII's will ; supporter of Protector Somerset at first, but afterwards of the Earl of Warwick ; President of Wales, 1550 ; created Earl of Pembroke, 1551 ; Master of the Horse ; supporter of Lady Jane Grey ; declared for Queen Mary and commanded against Sir Thomas Wyatt ; received King Philip at Southampton, and attended Mary at Winchester for the marriage ; Governor of Calais, 1556 ; Captain of English army at St. Quentin, 1557 ; supported Elizabeth on her accession ; Lord Steward of the Household, 1568 ; died at Hampton Court, March 17, 1569-70 ; buried in St. Paul's Cathedral.

JOHN DUDLEY, DUKE OF NORTHUMBERLAND, K.G. (1502 ?-53) (Canvas, oval.)

H. L., in coat ; slashed doublet ; fur-lined cloak ; ribbon and jewel of Garter round neck ; high collar with narrow gold-edged ruff ; black cap, with large cameo jewel, on a feather, as clasp ; long thin beard and falling moustache. *Lord Sackville, Knole.*

This is a copy of some older portrait which was probably painted by Hans Eworth.

John Dudley, son of Edmund Dudley, by Elizabeth, daughter of Edward Grey, Viscount L'Isle ; Master of the Horse to Anne of Cleves ; created Viscount L'Isle, 1542, and Lord High Admiral for life ; K.G. 1544 ; served in Scotland and at Boulogne ; at Pinkie, 1547 ; created Earl of Warwick, 1547 ; enemy of Protector Somerset, and supplanted him with Edward VI ; created Duke of Northumberland, 1551 ; intrigued to make Lady Jane Grey queen, and executed 1553.

SIR THOMAS SMITH (1513-77). (Panel.)

H. L., in black robe and cap, facing spectator.

*Sir William Bowyer-Smijth, Bart., Hill Hall,  
Theydon Mount, Essex.*

Sir Thomas Smith, born at Saffron Walden on Dec. 23, 1513, was one of the leading scholars of his day, and was, with Sir John Cheke, the introducer of the modern pronunciation of Greek. As a Protestant he gained the favour of the Protector Somerset. He served as Regius Professor of Civil Law at Cambridge, M.P., Ambassador to France, Provost of Eton College, and Dean of Carlisle. Died at Theydon Mount, Essex, on May 12, 1577. This picture is usually attributed to Holbein, but is more likely to be the work of Hans Eworth. Another version is at Queens' College, Cambridge, and one old and a more modern copy are at Eton College. The portrait was engraved by Houbraken.

WILLIAM CECIL, BARON BURGHLEY (1520-98). (Panel 56 x 44 in.)

W. L., riding on a mule towards the right in a wooded landscape ; brown and gold flowered silk dress, cloak, and outer jacket, edged with red cloth ; black cap ; light piped ruff and wristbands ; chain with jewel of the Garter round his neck ; holding in his right hand a bunch of pink and honeysuckle, and the reins of the mule are in his left ; shield of arms within the Garter on a tree to left, with the motto *cor unum via una* ; honeysuckle and other flowers below the shield.

*Bodleian Library, Oxford.*

William Cecil, born at Bourn, Lincolnshire, in 1520, was brought into notice by the Protector Somerset, and fought at Pinkie. In 1550 he was appointed Secretary of State, and from that date maintained an overwhelmingly powerful position in the government of the nation. In 1552 he became Chancellor of the Order of the Garter, and on the accession of Elizabeth was appointed her Chief Secretary of State. He was created Baron Burghley in 1571, and K.G. in 1572. He died in 1598, and was buried in Westminster Abbey.

This portrait was given in 1797 by William Fletcher, Mayor of Oxford. The painter has never been identified. Although the portrait must be dated later than 1572, when he was made K.G., there are many things in it, such as the handling of the flowers, which recall the work of Hans Eworth.

Reproduced in Mrs. Poole's *Catalogue of Oxford Portraits*, vol. i, No. 38.

JAMES DOUGLAS, FOURTH EARL OF MORTON (1530-81).

(Panel 42 x 32 in.)

To the knees, standing, slightly to right; black dress, cloak, and high-crowned hat; tight-pleated ruff and wristbands; right hand on hip, left on hilt of his sword; yellow gloves on table by his side; below his head a green curtain looped up; in the upper corner a window, through which is seen a castle or cathedral on an island connected with the mainland by a bridge; short sandy beard and moustache slightly tinged with grey.

*Earl of Morton, Dalmahoy.*

James Douglas, son of Sir George Douglas of Pittendreich, married Elizabeth, daughter of James Douglas, third Earl of Morton, in right of whom he succeeded in 1553 as fourth Earl. He took the Scottish side in 1545 in the invasion of England, and if this be correct he must have been then a boy of fifteen. He held Dalkeith Castle against the English until its surrender in 1548, when he was taken prisoner to London, where he remained until 1550. As Lord Chancellor, and eventually Regent of Scotland, he took a conspicuous part in the government of his country, until he was indicted for treason, and executed at Edinburgh in June, 1581.

According to the age of the person represented, and if Morton's birth date be correct, this portrait could hardly have been executed before 1577, but it may belong to a few years earlier, and in style and conception has much in common with the portraits by Hans Eworth. Another version on panel is at Newbattle Abbey. Portraits showing the bust only are at Hamilton Palace and at the Binns, the latter dated 1577, with the motto *nec temere nec timide*.

Reproduced in J. L. Caw's *Scottish National Portraits*, vol. i, p. 46.





HE

(a)

LADY CALLED "LADY MARY GREY."

*Mr. E. E. Leggatt, London.*



HE

(b)

UNKNOWN LADY.

*Lord Leconfield, Petworth.*



HE

(c)

MILDRED COOKE, LADY BURGHELY.

*Marquess of Salisbury, Hatfield.*



HE

(d)

LADY CALLED "ANNE AYSCOUGH."

*Formerly at Condoover.*









HE (?)

(a)

COL. HONING.

*Queens' College, Cambridge.*



HE (?)

(b)

JEAN RIBAUT (?)

*Ashmolean Museum, Oxford.*



HE (?)

(c)

SIR PHILIP SIDNEY.

*Earl of Warwick, Warwick Castle.*



HE (?)

(d)

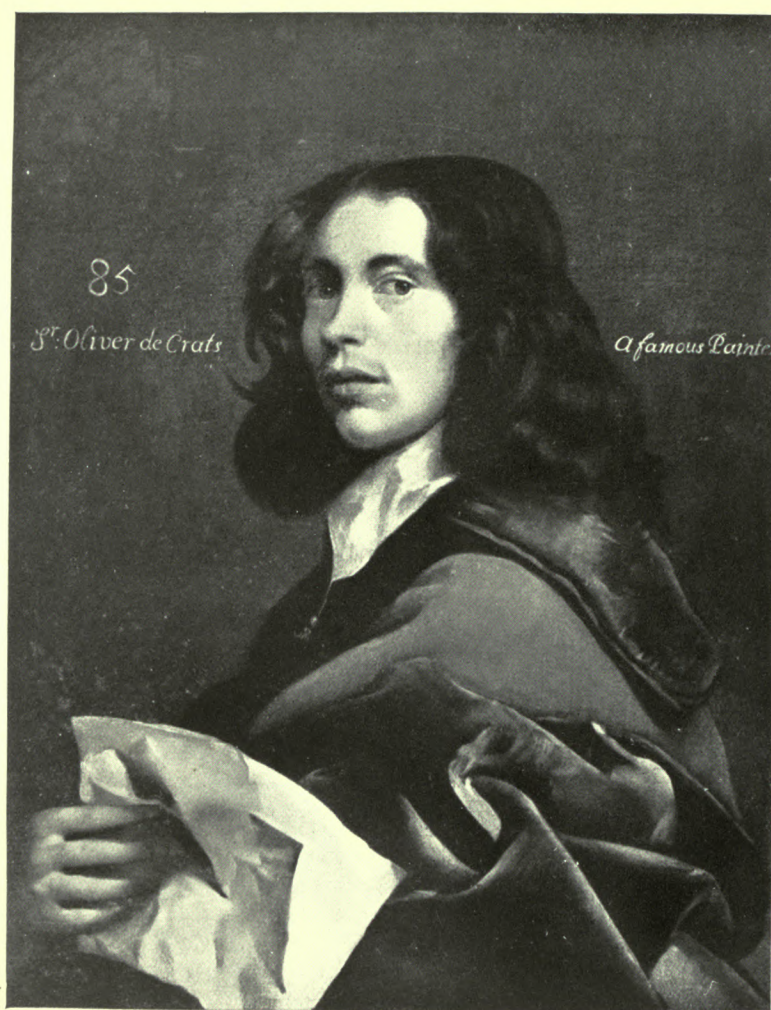
RICHARD HARFORD.

*John C. Harford, Esq., Blaise Castle.*









OLIVER DE CRITZ.  
Attributed to Emanuel de Critz.

*From a portrait in the Ashmolean Museum, Oxford.*  
(Canvas 26½ by 20½ ins.)



## AN OUTLINE OF THE HISTORY OF THE DE CRITZ FAMILY OF PAINTERS

BY RACHAEL POOLE.

It is the aim of this paper to bring together what is known of the various members of the de Critz family of painters. It is not pretended that all the information is new. Indeed, nearly all the facts relating specially to John de Critz I were long ago published by Mr. Lionel Cust in the *Dictionary of National Biography*. But nowhere previously has the material been correlated or considered as a whole. For convenience of reference it has been thought worth while to give documents in full, even when they have been already printed among historical MSS., or summarized in Calendars of State Papers, or in that storehouse of knowledge, the *Anecdotes of Painting*.

The following extracts from the *Publications of the Huguenot Society* record the establishment of the family in England :

1552, 10 March. Denization of Decretis, Troilus, and Sara his wife.—*Huguenot Soc.* viii, p. 66.

### *Return of Aliens.*

In the Parish of Our Ladie Stayninges.

1568. Troilus de Cretes, borne in Flaners, Sara his wif, Susan, Oliuer, John, Sara, and Magdalyn his children—Dowche persons, vij.—*Huguenot Soc.* x. 3, p. 354.

1571, May. Troiolus de Crits denizein, oreworker, and householder, and Sara his wife, with one sonne, and Susan, Marye, Sara, and Merill, his daughters, borne in Flaunders, and hath byn in this realme xvij yeares, and in this parishe iij yeares—Dowche, 7.—*Huguenot Soc.* x. 1, p. 439.

By this time Oliver the elder son was apprenticed. John the younger left home in the autumn.

Saint Androwe Hubbardes Parish.

1571, May. Joys Vanderplancken, merchaunt of Doucheland, hath byn in England, and in this warde xvj yeares; and hath a seruaunt named Olyver de Creat, of the same nacion—Dowche, 2.—*Huguenot Soc.* x. 1, p. 445.

In the Parishe of St. Bennettes Finck.

1571, Nov. Lucas de Here, painter, Elliner his wyfe, and a boye, borne in Gaunte, cam hither fyve yeres ago for religion, and be of the Douche church. John de Crittes his servaunte, borne in Andwarpe, and hathe byn here iij yeres . . .—*Huguenot Soc.* x. 2, p. 40.



## Saint Mary Stayninges Paryshe.

1571, Nov. Troylus Decrettes, househoulder, and dennyzein, a broker and a Fleminge, Sara his wyfe, a sempster, Marye and Mawdelyn his daughters; they have byn in England xx<sup>tie</sup> yeares and cam for religeon, and are of the Englishe church.

Douche persons, iiij: Dennyzen j = Englishe church iiij.—*Huguenot Soc.* x. 2, p. 50.

*Lay Subsidy Returns from Aliens.*

Lymestreete Ward, Sainte Peters and Saynte Andrewes Parishes.

1576. Magdalen Decretes, Cornelius Jamsonne, and his servaunte Symon Powle, John Myhall, Troiolus Decretes, servauntes xxd.—*Huguenot Soc.* x. 2, p. 190.

## Lyme Streete Warde.

1582. Troiolus de Crete, and Sara his wyfe, Magdalen his daughter, Katheryn Falkener, a servaunte, per poll xvjd.—*Huguenot Soc.* x. 2, p. 235.

*Return of Aliens, Church and Trades.*

## The Warde of Lymestrete.

1582-3. Sara de Cretes  
Magdalen de Cretes } sempsters, are all of the Dutche Church.  
Ka . . . eryl Valkener }

—*Huguenot Soc.* x. 2, p. 259.

*Returns of Nations and Trades.*

## Lymstreate Warde.

1583. Saray de Cretes      Duchwoman      Sempster.—*Huguenot Soc.* x. 2, p. 335.

*Denization.*

1604, 25 April. John de Critts born in Flanders and his heirs.—*Huguenot Soc.* xviii, p. 6.

*Lay subsidy returns.*

## Parochia Sancti Sepulchr.

1625. John Decreete      x li iiij s [iiij d].  
—*Huguenot Soc.* x. 3, p. 288.

Old Troylus de Critz probably died about 1582-3. On September 9, 1571, his daughter Susan had married as his second wife Mark Gheeraerts the elder. On 19 May, 1590, another daughter, Magdalen, no longer a young woman, for she was born in Antwerp, married Mark Gheeraerts the younger. A third daughter, Mary, became a Mrs. Gray, and as a widow is mentioned in her brother John's will<sup>1</sup> in 1642.

*Registers of the Dutch Church, Austin Friars—Marriages.*

1571, Sept. 9. Marcus Geraerts v. Brugghe met Susanna de Crets v. Antwerpen.

1590, Mei 19. Marcus Geraerts v. Brugghe met Magdalena de Crits v. Antwerpen.

*Return of Aliens.*

1571, Nov. Markes Garret and Susan his wief, Marke there sonne, and Hester there daughter; he was borne at Bridges in Flaunders, in this realme iiij yeares at Marche last; he came for religion; he ys a howseholder, a picture maker, no denizon, and of the Frenche church—Douche 4.—*Huguenot Society*, x. 2, p. 80.

<sup>1</sup> p. 52.



1593, April-May. Marks Garratt housekeeper, borne in Bruges in Flanders: Maudlyn his wife borne in Andwarpe in Brabonde; a Payntor; one daughter.—*Huguenot Soc.* x. 3, p. 444.

John de Critz, probably the younger of Troylus de Critz's two sons, was therefore born before 1568; perhaps, since in two documents he declares himself a native of Flanders or Antwerp, before 1552, when his parents sought denization in England. He was old enough to be apprenticed to Lucas de Heere in 1571, and by 1582, when we next catch sight of him, was already enjoying the patronage of important people. The letters to Walsingham, of which extracts are printed in the *Calendar of Domestic State Papers*, are chiefly interesting as illustrating his relations with his correspondent, and his own interests and plans.

John de Critz to Walsingham.

1582, 21 April. Paris.

I hope you have received my last letter and the pictures by James Painter, and crave your pleasure in any further service. If I had known your pleasure concerning my voyage into Italy I might now go safely either with the Ambassador of Venice or Ferrara, but I stay to know your pleasure herein. Pray signify it with speed, as the ambassadors are about to depart. If you mislike of my going into Italy I might go to Fontainebleau, from whence I might send you some rare piece of work.

1582, 19 July. Paris.

It is long since I wrote you, but until the king's removal from Fontainebleau, I can do nothing there; I have applied myself in doing somewhat, but it is not yet finished. Meanwhile accept this little toy of mine, made upon pleasure.

1582, 14 Oct.

Pardon my slackness in not sending oftener, as I have spent some time this summer in seeing fair houses about the country here, some of rare workmanship, but I trust to make amends for all. Meantime I send two pieces, the one of St. John, the other a poetical story taken out of Ovid, where Neptune took Cœnis by the seaside and having ravished her for some amends changed her into the form of a man. Take this little present in good part. I trust to send something better next time, as I have a mind to spend this winter in France, and then by your leave repair into Italy.

We do not know whether he went to Italy. But in 1598 his position in England was so assured that he could be counted among the best painters then living.<sup>1</sup> By this time he had been married at least a few years. His wife was Helen, daughter of William Woodcock and granddaughter of Raphe Woodcock, from whom she inherited some little money. In 1599, when she made a will,<sup>2</sup> she had four children, John, her eldest son, and Henry, Rebecca, and Anne, who all three disappear from the family annals after this one mention. It is

<sup>1</sup> Francis Meres writes in *Palladis Tamia*, under 'Painters', p. 287, '. . . as learned Greece had these excellently renowned for their limning: so England hath these: Hiliard, Isaac Oliver, and John de Creetes, very famous for their painting.'

<sup>2</sup> See the text at the end of this paper, p. 66.

pretty certain at least that Henry and Rebecca died young, since their names were given later to children of John's second marriage. Ten years later, when Helen died—her will was proved 19 May, 1609—the family was increased by two more sons, Thomas and Emanuel, and two more daughters, Sarah, who perhaps in later life kept house for Emanuel and died a spinster at Greenwich in 1686,<sup>1</sup> and Katherine,<sup>2</sup> who became the wife of Thomas King. To this first decade of the seventeenth century belong John de Critz's appointment as Serjeant Painter to the King, and some of his most important official commissions.

1603, 17 Sept. The King to the Lord Admiral and officers of the Navy: To admit John de Crites to the office of Serjeant Painter in reversion.—*Calendar State Papers, Dom.*

1604, 7 April. Warrant for John de Crites, his Majesty's Serjeant Painter, to do all needful works about the King's Ships.—*Ibid.*

1605, 26 April. Grant with survivorship to Leonard Fryer<sup>3</sup> and John de Crites jointly, of the office of Serjeant Painter before granted to Leonard Fryer with reversion to John de Crites.—*Ibid.*

1606, 20 Aug. John de Critz is paid £53 6 8, for painting three whole length portraits of King James, Queen Anne and the Prince of Wales for the Archduke of Austria.—*Ibid.*

1607. Charges for the Tomb of the late Queen Elizabeth.

|   |      |
|---|------|
| Pd. to Maximillian Powtran . . . . .    | £170 |
| Patrick, Blacksmith . . . . .           | £95  |
| John de Crites, ye Painter . . . . .    | £100 |
| Besides the stone in all made . . . . . | £965 |

(Add. MS. 23069, p. 11 (from an office book then in the possession of Lord Harley).)

Work done for the Right Hono. the Earle of Salisburie.

In primis a pictor of the King's Mat<sup>ie</sup>.

Item a pictor of yor Lo<sup>p</sup> w<sup>ch</sup> yor Honnor gave to the Constable of Castile . . . £4

Item for twoo pictures the one of yor lo<sup>p</sup> the other of the Lord Treasurer  
yor Lo<sup>ps</sup> Father w<sup>ch</sup> pictures were geven to Monsr Beaumont Ambassador  
of Fraunce . . . . . £8

Item a pictor of yor lop for the lady Elizabeth Gilford . . . . . £4

Item a other pictor of yor Lordp for the Embassador of Venice . . . . . £4

Item for altering a pictor of *Queene Elizabeth* . . . . . £1

Item for a pictor of ye *Countesse of Oxford* . . . . . £4

(This last item is struck out.)

Pay this bill so farre as comes to xxi pounds, SALISBURY.

(Endorsed:) Mr. John de Creet Serjaunt painter, his bill for making divers pictures for yor Honor.

Summa xxi li. Received this said some of £21 this 16th of October 1607. John de Critz.<sup>4</sup>

<sup>1</sup> See her will on p. 61.

<sup>2</sup> With regard to Mrs. King see pp. 61, 64.

<sup>3</sup> A picture by Leonhart Fryer, Serjeant Painter, to be found in Painters' Hall, is mentioned in Vertue's Note Books, Add. MS. 23070, f. 41.

<sup>4</sup> This interesting bill is quoted by Mr. Collins Baker from the Hatfield accounts, C. P. Box U, 81, *Lely and the Stuart Portrait Painters*, ii. 117.

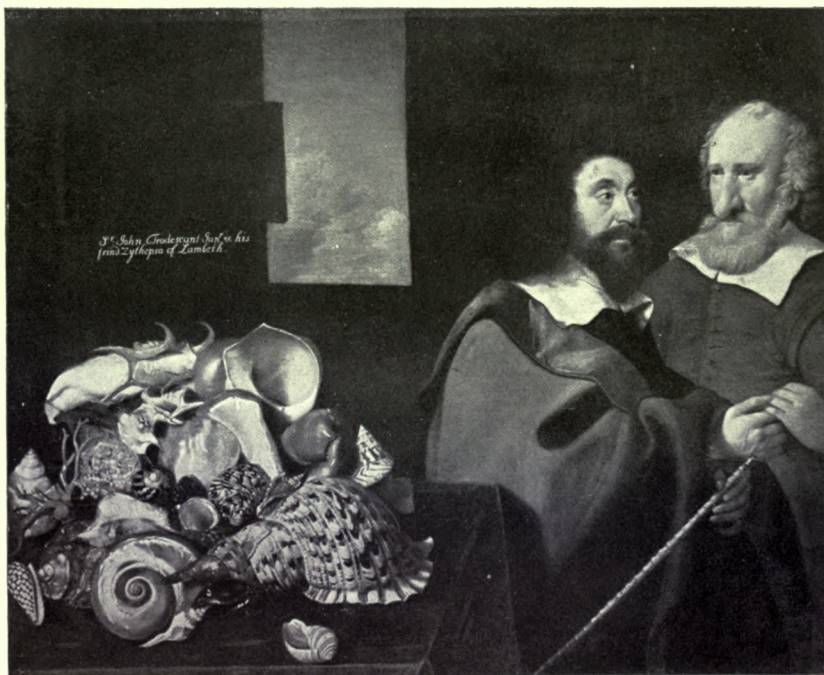




(a)

JOHN TRADESCANT THE ELDER.  
Attributed to Emanuel de Critz.

*From a portrait in the Ashmolean Museum, Oxford.*  
(Canvas 31 by 24½ ins.)



(b)

JOHN TRADESCANT THE YOUNGER AND HIS FRIEND ZYTHEPSA.  
Attributed to Emanuel de Critz.

*From a picture in the Ashmolean Museum, Oxford.*  
(Canvas 42 by 52 ins.)





1610, 14 Feb. Warrant to pay £330 to John de Crites, the King's Serjeant Painter, and £29 to Thomas Larkin his locksmith for work done by them.—*Calendar State Papers, Dom.*

1610, 6 May. Grant with survivorship to John De Crites, Jun. and John Maunchi, in reversion after John De Crites, Sen. and Robert Peake, of the office of Serjeant Painter.—*Ibid.*

1612. For work done at the Funeral of Prince Henry and for painting his portraiture £100.<sup>1</sup>

The collection of engraved portraits called the *Heroologia Anglicana* published in 1618, contains some heads which were probably taken from portraits by de Critz. George Vertue writes in his note-book (B. M. Add. MSS. 21111, p. 98), 'My Lord Harley brought from Wimpole a printed book of the Heroologia purposely for me to see it, and on the margene of that book is wrote with the pen, (as Mr. Wanley beleves, by Henry Holland) the places where and whence those pictures all were taken. It seems to be a first impression . . .' The provenances thus given<sup>2</sup> are very various—'in the Pembroke Gallery,' 'at Richmond,' 'at Lambeth,' many are 'in a shop in the Strand', some 'at Essex House', 'at Whitehall,' and the portrait of Robert Earl of Leicester 'from one in Holland'. The heads of Queen Elizabeth and Sir Francis Walsingham are marked 'John de Critz'; Sir Philip Sidney 'at John de Critz'. Walpole owned two drawings of heads by de Critz which he considered masterly. He records from Vertue that Murrey the painter possessed many more, among them the one of Sidney from which the engraving in the *Heroologia* was taken. This passed, he states, into the hands of Lord Chesterfield.<sup>3</sup>

It seems probable that from about the year 1610, when de Critz purchased the reversion of his office for his eldest son, he was assisted in his many employments by the younger John. It may well be that this John II, and later on perhaps Emanuel, were largely responsible for much of the actual work on the great decorative undertakings for which payments were made between 1631 and 1636, when John I must have been at least about seventy years of age.

1626-27. John Decritz for gilding and painting 2 carroches one charriott and 1 close carre and new mending and refreshing the gold and cullors of other carroches and painting with cullo<sup>rs</sup> 24 suite of wheeles and divers other necessities. In all the some of £194.

1627-28. John Decritz for gilding with fine gold and curiously painting the Bodies and Carriages of two carroches for us and the (? our) deere queene, and for new gilding the arms, supporters and carriage of one carroch that was altered and for painting 2 carroches for the Ladies and maydes of Hono<sup>r</sup> and for painting 13 suite of wheeles the some of £115 6.

1628. John D'Critz for painting and gilding 1 waggon for our buckhounds and for gilding 1 carroch and carriage to the same, lines (? lined) with wrought velvet and for painting gilding and refreshing y<sup>e</sup> bodies of 5 carroches and painting 17 suite of wheeles £56 17 4.

<sup>1</sup> I quote this from Mr. Cust's article in the *Dictionary of National Biography*.

<sup>2</sup> The notes are in part transcribed in the *Anecdotes of Painting*, ed. Dallaway, 1862, iii. 857.

<sup>3</sup> The volume is said to be now in the British Museum. I have only seen there a copy with these notes given in a list at the end in a modern hand.

(These entries are quoted from the Lord Chamberlain's Books by Mr. Collins Baker, *Lely and the Stuart Portrait Painters*, ii. 117.)

1629, 25 Feb. Payment of £2158 13. to John de Critz, His Majesty's Serjeant Painter. (Quoted by Mr. Collins Baker from the State Papers.)

1631-2. John Deceets Serjeant Painter for repairing two pictures by Palma and the pictures of the Roman emperors painted by Titian.—Add. MS. 23070, f. 107.

1631. A letter from Lord Pembroke to the Painters' Company to appoint certain persons of their Hall to view the King's and Queen's barges lately beautified painted and gilded by . . . Deceetz, Serjeant Painter, and give an estimate of the work done there—which they did of £280 and some other expenses.—Add. MS. 23070, f. 41.

1634. John de Critz Serjeant Painter to King Charles the First—For painting and guilding with good gold the body and carriages of 2 coaches, one close; cost of repairing, colouring with gold and colours 6 coaches and the carriage of one chariot, and other necessities £179 3 4. (Wardrobe account in possession of Mr. Norroy le Neve. Add. MS. 21111, f. 105.)<sup>1</sup>

1640, 26 Feb. Warrant to pay John de Cretz and others £620 on account for a Barge of State to be made for the King's service. (Quoted by Mr. Collins Baker from the State Papers.)

We know also that a piece painted on a ceiling from Oatlands by de Critz was sold at the dispersion of the king's works of art for £20, and a chimney-piece by the same hand for £6;<sup>2</sup> Evelyn also notes a ceiling by him at Wilton.<sup>3</sup>

After living for thirty years in Holborn John de Critz moved with his family into the parish of St. Martin in the Fields. Probably soon after 1619 (when the printed register ends) he married for the second time, a certain Grace, whose surname has not yet been recovered.<sup>4</sup> She bore him two sons, Oliver and Henry, and three daughters, Frances, Grace, and Rebecca, who were all under the age of twenty-one at their father's death in 1642. Concerning the sons we know two little facts. In 1640, on June 23, old John de Critz petitioned that a poor scholar's place in the grammar school of Sutton's Foundation granted to Oliver 'four years since' might be transferred to Henry—'Oliver being now too old.'<sup>5</sup> By the Charterhouse Statutes admission would be commonly granted to boys of about ten and twelve; at the age of fourteen the nomination would lapse. Oliver de Critz was therefore born about 1626. Henry obtained the scholarship July 22, 1641,<sup>6</sup> and passed on in due course to Jesus College, Oxford, whence he took his B.A. degree in 1649.<sup>7</sup>

John de Critz, very old and ailing, but surrounded by his family and in

<sup>1</sup> For two other long bills for decorative work on the royal barge, and on a sun-dial 'opposite to some part of the king and queen's lodgings', see *Anecdotes of Painting*, p. 366.

<sup>2</sup> Add. MS. 23071, f. 108.

<sup>3</sup> Evelyn, *Diary*, July 20, 1654.

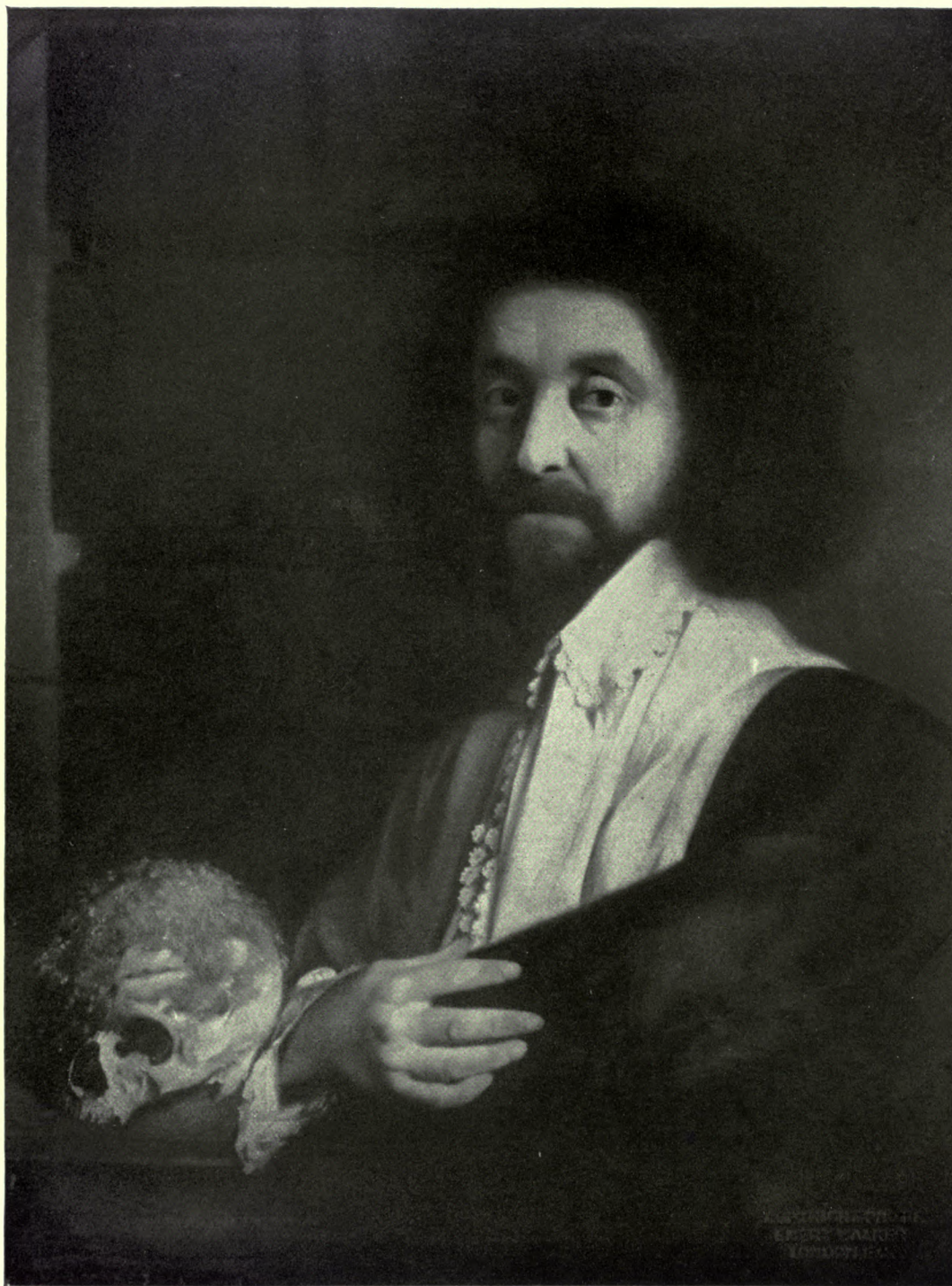
<sup>4</sup> She does not appear to be a Wheler.

<sup>5</sup> *Calendar of State Papers, Dom.*

<sup>6</sup> I owe this date to the kindness of Mr. Bower Marsh, editor of *Alumni Carthusiani*.

<sup>7</sup> Burrows, *Register of the Parliamentary Visitors*, 1647-58.





JOHN TRADESCANT THE YOUNGER.  
Attributed to Emanuel de Critz.

*From a portrait in the National Portrait Gallery.*  
(Canvas 31 by 23 ins.)

Photographed by Mr. Emery Walker.





prosperous circumstances, made his will on February 27, 1642.<sup>1</sup> Of his numerous children he mentioned all but the first Henry and Rebecca, and Anne, who we may therefore assume to have died before this date. He was buried in the parish church of St. Martin's in the Fields according to his direction. But there is a curious confusion as to the date in the Register, due no doubt to a blunder on the part of the clerk. His name occurs both on February 20 and March 14, 1641/2. The first day is impossible, since it is seven days before he signed his will. The second indicates an unusually delayed burial for one of the position in life of John de Critz, but may be correct.

Will of John de Critz.

In the name of God I John Decretts Esquire Serjeant Paynter to our Sovereigne lord king Charles, being sickly and full of yeares doe make and ordaine my last will . . . revoking . . . all my former wills . . . My body I leave to the earth desireing that it may be buried in the parrish of St. Martins . . . in the feilds where I now live. Item I give to the poore of St. Andrewes Holborne where I lived thirty yeares the some of three pounds to be distributed amongst them within one yeare of my death . . . as the . . . then churchwardens shall thinke meete. Item I bequeath unto Grace my now wife for her sole and proper use and future maintenance the some of five hundred poundes, to be payed out of such moneys as shall be first rayseed or receaved out of my estate, and somes of money due to me from his Mat<sup>ie</sup>. Item whereas I have obteyned and settled the office of Serieant Painter to his Mat<sup>ie</sup> (w<sup>ch</sup> I now hould) upon John Decretts my oldest sonne in reversion after my death I doe further give unto the said John my sonne the some of twentie poundes. Item I give unto my sonne Thomas Decretts the some of £100. Item I give unto my sonne Emanuell Decretts the like some of £100 to be payd as the same may hereafter be rayseed out of my said estate. Item whereas there is a debt of one hundred and four score pounds due to me from his Mat<sup>ie</sup> to be payed by Sir William Windall, Knight, Treasurer of his Maj<sup>ties</sup> chamber for worke and services done by me for his Mat<sup>ie</sup>, . . . part of that . . . I have given and assigned by writeing . . . unto Sara Decrets my daughter and the rest due thereof . . . the some of fourscore poundes unto Katherine my daughter, the wife of Thomas King. And I doe further give to my said daughter Sarah £5 and Katherine fifty shillings to bestowe upon Rings for their remembrance of me. I bequeath unto Oliver Decrete and Henry Decrete my sonnes by Grace my nowe wife the some of one hundred pounds a yeere to bee paid unto them severally at their severall ages of one and twenty yeares, if the same shall or may be then or before that tyme rayseed out of my estate. I give unto Francis, Grace, and Rebecca, my daughters by Grace my now wife £100 a yeere to be payde unto each of them severally at their several ages of one and twenty yeares or att their dayes of marriage w<sup>ch</sup> shall first happen . . . Item whereas it was intended or expected that there should have been given unto them the some of Fyftie poundes a yeere by the last will of my kinsman Henry Wheeler gent, lately deceased, whereas they are frustrated, my will is . . . to add to their portions the some of £20 a yeere w<sup>ch</sup> I doe also give unto them . . . Yf the legacies of £100 a yeere given to my said Children . . . cannot be rayseed . . . my debts being payed and funerall discharged, . . . there shalbe a proporcoñable abatement out of the said legacies . . . to my said sonnes, and . . . noe abatement shalbe made of the legacies given unto my said daughters Francis, Grace, and Rebecca . . . My will is that yf my sonnes by Grace

<sup>1</sup> Mr. Collins Baker gives the date as 1641, ignoring the fact that the beginning of the year was then reckoned from the 25th of March.

... happen to dye before ... one and twenty then his and their porcions so dyeing shall be divided amongst all the rest of my Children by the said Grace which shalbe then living. And if any of my said three daughters ... shall fortune to dye their porcions are to be divided among the survivors of them ... If it shall happen that Grace ... depart this mortall life before me then the £500 given unto her ... shall be divided amongst my said three daughters, or such of them as shalbe liveing, saving ... £50 thereof which at my wyve's request I give unto my daughter Sarah. I give unto my loving sister Mrs. Mary Gray, widdow, £5 to be bestowed on a Ringe ... All my goods and chattles, plate, jewells and householdstufte I give unto Grace my beloved wife whome I ordaine to be sole executrix. And I do also make my loveing frends and kinsmen Francis Palmes<sup>1</sup> of Norrington in the County of South<sup>m</sup>ton and William Molins of the middle Temple, London, Gent. overseers of this my will ... and I give them Fyftie shillings to buy each of them a ringe for their remembrance of me.

(Signed) John Decretts the seaven and twentieth day of February in this present seaventeenth yeare of our sovereign Lord Charles. Anno 1641.

Witnessed by William<sup>2</sup> Allaby, John Hooper, Agnes Eusby. Proved 7 March 1641/2.  
[P. C. C. Cambell 34.]<sup>3</sup>

One point arising out of old John's will deserves attention. He makes an addition to the portions of his younger children because they were disappointed of legacies from 'my kinsman Henry Wheeler gent, lately deceased'.<sup>4</sup> The relationship is not easy to make out. It appears to rest on the marriages between the de Critzes and the Gheeraerts on the one hand, and on one between the Gheeraerts and the Wheelers or Whelers on the other. The grandfather of this Henry Wheeler, also Henry, was a certain citizen and grocer of the parish of St. Mary Magdalen, Milk Street, London. In his will he mentions his sister Elizabeth, and his two sons John and Nicholas. The will of Nicholas<sup>5</sup> contains references to 'my uncle Garret, ... Aunt Marcus, ... Cousin Coulte,<sup>6</sup> ... the four youngest children of my uncle Mr. John de Creets ... godson Mark Garret. ...' The Henry Wheler lately deceased of old John's will was the son of Nicholas. He wished to bequeath (the frustration of his intention is not explained) fifty pounds a year to 'my cousin Emanuell de Critz and his sister, and to all the children of his second mother—to my cousin Thomas de Critz £100.' He further mentions 'my cousins Marke and Harry Garrett ... my cousin Sir Bevis Thellwell and his lady ...' and many others. It is clear from these references that the three families of Wheler, de Critz, and Gheeraerts or

<sup>1</sup> Perhaps Sir Francis Palmes who was sheriff of Hampshire in 1600, or a descendant. Norrington is close to Overton, Hants.

<sup>2</sup> Mr. Collins Baker reads this name M. Oilham Allaby.

<sup>3</sup> My attention was first called to this and to some of the other wills quoted in this paper in July, 1912, by Mr. Bower Marsh—to whom I wish to record here my warm thanks.

<sup>4</sup> An abstract of Henry Wheler's will is printed at the end of this paper, p. 67. He died February 17, 1638/9.

<sup>5</sup> Printed by Mr. Bower Marsh, *Genealogist*, New Series, xxv, p. 211.

<sup>6</sup> i. e. Maximilian Colte, the sculptor.



Garrett, were closely allied, and that through the Whelers the Flemish immigrants derived connexion with English blood and English stock of good standing and assured position. Incidentally it is interesting to note that they thus became relatives of the Sir William Wheler of Westminster, whose chosen heir, Sir George Wheler, was an early benefactor to the Ashmolean Museum. The marriages of the two sisters of John de Critz, Susanna and Magdalen, to the two well-known painters, father and son, both named Mark Gheeraerts, has been mentioned.<sup>1</sup> It would appear that Matthew, perhaps a brother of the elder Mark, married Elizabeth, probably the sister of the first Henry Wheler. In the *Return of Aliens in London* for 1599 we find one Matthew Garrett and Elizabeth his wife living in the parish of St. Anne's, Blackfriars. This couple, if we may assume their identity, would form the necessary link, though a slender one. That such titles as cousin and uncle were not applied in the seventeenth century with absolute strictness needs no proof. Nevertheless, a reason for the relationship which obviously existed better than the one suggested here may perhaps some day be discovered.

#### John de Critz II.

John de Critz the second immediately succeeded to the office of Serjeant Painter which his father had secured for him. In the Record Office is preserved 'A Warrant to sweare Mr. John de Critz Serjeant Painter in ordinary in ye place of his Father John de Critz deceased', with the note 'hee is joyned in the Patent wth his Father for ye place and was upon that ground sworne' and the date March 18, 1641<sup>2</sup> (i.e. in our reckoning, March 18, 1642). He had married as quite a young man in 1609, Sarah Pookes, widow of Cornille de Neve,<sup>3</sup> the mother of Cornelius de Neve, a painter by whom a few portraits are known.<sup>4</sup> It is to be presumed that the union was childless, and that John was a widower in 1642, since no mention is made of his family in his father's long and elaborate

<sup>1</sup> It was first brought to notice by Mr. Cust in a paper on 'Foreign Artists of the Reformed Religion', *Huguenot Society Proceedings*, vii, pp. 45-82.

<sup>2</sup> Record Office  $\frac{\text{L. C. 5.}}{135}$ . Mr. Collins Baker, who quotes part of this warrant, gives it a wrong date, March 28, 1641, and a wrong reference. He is mistaken in thinking the old Serjeant Painter died in 1641, and here misread his document. He refers to the date of death as 1641 instead of 1642, *Lely, &c.*, vol. i, pp. 18, 117; ii, p. 119.

<sup>3</sup> See *Registers of the French Church of Threadneedle Street, London*, i, p. 10, the entry 'Crittts (misprinted Cutts) Jan, natif de Londre, et Sara Pouppques vefue de feu Cornille de Neue, aussy de Londre May 14 1609'.

<sup>4</sup> A portrait of the painter by himself from the Tradescant Collection in the Ashmolean Museum is interesting as a witness to the connexion of the families. A portrait of Dr. Fiske, signed and dated 1651, is also in the Museum. Other portraits known are in the National Portrait Gallery dated 1627, at Knole dated 1637, and at Petworth. A portrait of Elias Ashmole was painted in 1664, but is now lost.

will. Nevertheless the marriage is important as it establishes a link between the de Critzes and the Tradescants. Sara de Critz was the daughter of John Pookes or Powkes,<sup>1</sup> a tailor who lived and prospered in the precincts of St. Martin le Grand. He was of French origin, born at Valenciennes,<sup>2</sup> and remained a member of the French church. His wife, who appears as Paschina Oblaert in his will,<sup>3</sup> under the not uncommon belief that the English name signified Easter, called herself Hester Powkes in her own will dated 1615.<sup>4</sup> Here we find a reference to the child of a deceased son John, Hester Powkes, whom we recognize as the future Mrs. Tradescant of the Ashmolean portraits. John de Critz II was therefore Mrs. Tradescant's uncle by marriage. He did not hold his independent Serjeant Paintership long. As will be seen,<sup>5</sup> he followed the king to Oxford in company with many other artists and musicians, and there 'lost his life for his majesty'. Charles occupied the city on October 29, 1642, and the garrison surrendered on Midsummer Day, 1646. In one of the many engagements which took place during that period we may presume that John de Critz perished. He left no will, and so far we have no definite ascription of any work to his hand.

#### Emanuel de Critz.

Emanuel de Critz, the third son of John de Critz and of Helen Woodcock, was born after September 26, 1599, when his mother made her will, and before May 19, 1609, when she died, probably about 1605. On his mother's side he came of good English stock, and he had an alderman of London for his great-grandfather. According to his own statement, he might—had he not been too young when the patent was applied for—have been joined with his brother John in the office of Serjeant Painter. He was, he says, 'bred up to the place and executed the same, with his brother, most part of his father's days.' Aubrey, in his *Brief Lives*,<sup>6</sup> mentions him three times, and as his notes refer to earlier years than do the other documents available, the passages may be quoted however little they add to our knowledge.

Memorandum:—Mr. Emanuel Decretz (Serjeant painter to King Charles 1st) told me

<sup>1</sup> He appears in one list in the *Return of Aliens* in 1569, i, p. 395, as Jehan Poux.

<sup>2</sup> In 1571 (*Return of Aliens*, ii, p. 46) there is this entry: 'John Powkes dennyzein, borne in Valencye, and Paskin his wyf borne in Bridges; they haue bynn here x yeares, and are of the Frenche church. Mathewe Gilberte, bornne in Gulyck, he hath byn here viij yeares, and Stephen Milner borne in Weasell, both there servauntes, who hath byn here iij yeares, and are both of Thenglishe church. Douche persons iij. Frenche persons j. Dennyzein j. English church ij. Frenche church ij.' Valenciennes was at this time within the French borders. This John Powkes must not be confused with another of the same parish and trade, but who was born a subject of the King of Spain and had a wife, Mary, in 1583.

<sup>3</sup> See an abstract at the end of this paper, p. 67.

<sup>4</sup> p. 67.

<sup>5</sup> p. 57.

<sup>6</sup> Aubrey's *Brief Lives*, ed. by the Rev. A. Clark.





(a)

HESTER, THE SECOND WIFE OF JOHN TRADESCANT THE YOUNGER, AND HER STEPSON JOHN.  
Attributed to Emanuel de Critz.

*From a picture in the Ashmolean Museum, Oxford.*  
(Canvas 53½ by 43½ ins.)



(b)

HESTER, THE SECOND WIFE OF JOHN TRADESCANT THE YOUNGER, HER STEPSON JOHN, AND HER STEPDAUGHTER FRANCES.  
(Painter unknown.)

*From a picture in the Ashmolean Museum, Oxford.*  
(Canvas 43 by 46 ins.)





in 1649 that the *catalfalco* of King James at his funeral (which is a kind of bed of state erected in Westminster abbey, as Robert earl of Essex had, Oliver Cromwell, and general Monke) was very ingeniously designed by Mr. Inigo Jones, and that he made the 4 heades of the Cariatides (which bore up the canopie) of playster of Paris, and made the drapery of them of white callico, which was very handsome and very cheap, and shewed as well as if they had been cutt out of white marble.—(ii, p. 10.)

In the sketch of Thomas May, Aubrey says :

'*Amicus*: Sir Richard Fanshawe. Mr. Emanuel Decretz heard [i.e. was present at] the debate at their parting before Sir Richard went to the king, where both camps were most rigorously banded.'<sup>1</sup>—(ii, p. 55.)

In a letter from Francis Potter to Aubrey we find :

'I received that oyle in a little glasse which you had from Mr. Decreet, and a receipt in another letter, and I desire you not to impute it to my unthankfulness that I did not thanke you for it in my last letter. . . .'(ii, p. 167.)

Francis Potter, a country parson, was for many years resident in Trinity College, Oxford. 'He was', says Aubrey, 'from a boy given to draweing and painting. The founder's picture in Trinity Colledge Hall is of his copying,' and we hear of another portrait by him, 'his father's picture at length with his book fore shortned, and on the spectacles in his hand is the reflection of the Gothique south windowe.' We cannot doubt that the oil he had from de Critz was some special ingredient of a pigment.

When the king's art treasures were dispersed in such numbers that the sale went on at intervals from September 1649 to December 1651, Emanuel de Critz was one of the most important buyers. He and others formed a kind of syndicate, and in lists of purchases his name constantly stands first.<sup>2</sup> Both pictures and statues were valued for great sums. The Duke of Buckingham, for example, was computed to have £20,000 worth of pictures, and we hear of single canvases changing hands for £800, £1,000, and even £2,500. Some of the goods bought by de Critz remained in the hands of those who had contracted to sell them for the Parliament, and the purchasers may well have been for a time at least heavy losers.

? 1658. To the . . . Councell of State: The Humble Peticion of Maior Edward Bass, Emanuell de Critz, William Latham and Henry Willett, on behalf of themselves and diverse others.—Sheweth that in the year 1651 y<sup>r</sup> Petitioners did buy of the Contractors for sale of the late King's goods the severall parcells hereunder named, and did accordingly make satisfaccon unto the Treasurers for the same. Forasmuch as the said Goods are at Whitehall and Hampton Court Gardens and some part thereof in Mr. Kinersly custody or keeping y<sup>r</sup> petitioners doe humbly desire y<sup>r</sup> Hono<sup>rs</sup> order whereby they may receive the saide goods, they haveing bine greate sufferers by the late Gen<sup>l</sup> Cromwell's detaineing thereof. . . .

<sup>1</sup> This note suggests that among the Fanshawe portraits may perhaps lurk some work of de Critz's hand. It probably refers, I am informed by Professor Firth, to the early part of the year 1642 or perhaps of 1643.

<sup>2</sup> For such lists see Rawlinson MSS. (Bodleian Library) D. 695 and Brit. Mus. Add. MSS. 24625.

## Statues in W'hall Garden.

|  |     |                         |
|--|-----|-------------------------|
|  | li  |                         |
| A gladiator in brass on pedestall . . . . .        | 300 | bought by Edward Bass.  |
| One of y <sup>e</sup> Muses on pedestall . . . . . | 200 |                         |
| A deita on a pedestall . . . . .                   | 200 |                         |
| A deita on a pedestall . . . . .                   | 200 |                         |
| Antoninus . . . . .                                | 120 | bought by Mr. de Critz. |
| Dianira . . . . .                                  | 200 |                         |

## At Hampton Court Garden.

|                                    |        |                        |
|------------------------------------|--------|------------------------|
| A Venus in brass . . . . .         | 50     | bought by Mr. Latham.  |
| An Appollo and pedestall . . . . . | 120    | bought by Mr. Willett. |
| An Adonus . . . . .                | 150    |                        |
|                                    | £ 1540 |                        |

With Mr. Kinersly.<sup>1</sup>

|   |      |    |  |
|---|------|----|--|
|   | li   | s  |  |
| 2 peeces of hangings of Charlamanie . . . . .             | 16   | 11 | sould to<br>Mais <sup>r</sup> Edward Bass. |
| 1 peece of hanging of y <sup>e</sup> Assumption . . . . . | 7    | 0  |  |
| 3 peeces of hangings of Wineyards . . . . .               | 30   |    |  |
| 4 peeces of hangings of y <sup>e</sup> Passion . . . . .  | 42   |    |  |
| 1 carpett . . . . .                                       | 3    |    |  |
|   | 1638 | 11 |  |

(*Hist. MSS. Commission*, 1884, 9th Report, ii, p. 444. MS. in the possession of Mr. Alfred Morrison.)

Emanuel de Critz has been stigmatized as a dealer. If he was, he was at least in good company. For such dealing as his was inspired by a strain of the passionate loyalty to the royal cause which had sent so many of Charles's personal servants, like William Lawes and John de Critz, to fight and die for their master, and later filled men's minds with the certainty of a Restoration. To Emanuel de Critz in particular we owe the preservation in England of some precious pictures, and he undoubtedly did his best to save more. The works of art in the following list were seen in his house in 1651 by the connoisseur Richard Symonds, whose curiosity in matters of painting filled two note-books, now in the British Museum, with interesting memoranda made in Italy and England.

In Austin Fryars at Decreets house.

3 Rooms full of ye king's Pictures.

2 large quadros for colours a secco by Correggio about 3 foot and a half high, one Martias being fleaed and one offers snakes towards him, and one below smiling. A brave part: The other of Pallas and others, both prized at £1000 apiece.<sup>2</sup>

2 stories by Julio Romano finisht in oyle out of Ovids *Met.* Juno angry and frowning at Jupiter and Semele. The other Pallas and Wood fawnes, both prized at £160. 2 foot high each.

<sup>1</sup> Kinersley was Wardrobe Keeper to the King.

<sup>2</sup> These are in Vander Doort's Catalogue as among things 'kept in store and are yet unplaced'. They are described as '2 Large and famous Pieces in water cullorrs kept shutt in wodden casess, where they are tormenting and fleayng Marthas. One stinging him with vipers and another blowing in his eare with a pype and the third Fleaing him. And a Little young Satirrs heade, being in all 4 intire



A Fortune standing on a globe, kept up by 2 Cupids by Jul. Rom. prized at xx<sup>l</sup>.<sup>1</sup>

Also the story of y<sup>e</sup> Bull carrying away Europa by Julio Romano and Pozzo (?).<sup>2</sup>

O<sup>r</sup> Sauio<sup>r</sup> Crowned with thornes by Torch light, 2 foot and half high by Bassan Vecchio.

Y<sup>e</sup> Virgin, S. Joseph and 2 more half figures by Titian.

A David w<sup>th</sup> Goliath's head of very red colouring, y<sup>e</sup> David by Giorgione. 5<sup>l</sup>.<sup>3</sup>

The King's head in white marble done by Bernino at Rome prized at £400.<sup>4</sup>

A large story Pharoeh's Daughter finding Moses in y<sup>e</sup> Rushes by Gentileschi.<sup>5</sup>

All y<sup>e</sup> King's Children done together by Van Dyke.<sup>6</sup>

The Duke of Buck. and his family by Gentileschi.

The Buriall of O<sup>r</sup> Sauio<sup>r</sup> copied by Crosse from Titian and on y<sup>e</sup> Tomb is Bassi Relevi and y<sup>e</sup> Corner broken.<sup>7</sup>

This list is to be found in Symonds's Note Book on p. 99, among 'Observations concerning Pictures and paintings in England'. Page 98 is devoted to remarks on Robert Walker, one of which runs 'Walker cryes up Decreet for ye best painter in London'. It would be very obstinate resistance to natural inference not to understand these two almost contiguous notices of Decreet to refer to the same man. That this man was Emanuel de Critz is proved, not only by our knowledge, based on several contemporary papers, that he and no other de Critz bought in the king's pictures, but also by the two following petitions, belonging to May, 1660, in which the Bernini bust, which Symonds saw at de Critz's house in Austin Friars, is expressly mentioned. In 1660 he declares himself to be the only remaining member of his family.

1660, May (?). Emanuel de Critz the only Sonne left of a miserably ruined Family, by the Service of your Majesties Grand Father and Father. He hath due unto him upon Privy Seales about 4000<sup>li</sup>. His father was Sergeant Paynter 50 years. He purchased a pattent for his eldest sonne, and a servant joyned with him by reason that sonne was young, and the said Emanuel then an Infant; that sonne lost his life for his Majestie at Oxford, the

figures lesse then halfe soe bigg as the life besides the young Satirrs head, being painted in a Landskipp in an all ouer gilded frame in a dowble dore shutting case. 4 ft 11—2 f 9. A mantua peece done by Antho: Corrogio.<sup>7</sup>

'Item second, the like fellowe peece in water cullorrs of Corregio being an unknown Storie, 4 intire figures in a Landskipp and 4 Angells in the Clouds conteyning in all 8 figures, whereas one is sitting with the figure of Prudence Obedienc Fortitude and Justice, the other figure being sitting in the manner of a goddess of warr with a peece of a reede broken staff of a launce having A Monster with a wolfe's head and a dragons tayle, under her feete. And the 3 being an Egiptian meysuring with a paire of cumpasses on a globe Signifying astronomie. Thereby standing a naked child. in a wodden case and an all overgilded frame. 4 f 11—2 f 9.' Now both in the Louvre, called *Vice* and *Vertue*.

<sup>1</sup> Now at Hampton Court, No. 287 in Mr. Law's *Illustrated Catalogue* of 1898.

<sup>2</sup> At Hampton Court, No. 293.

<sup>3</sup> Probably the picture now in the Vienna Gallery, No. 285, mentioned by Mr. Claude Phillips in his *Picture Gallery of Charles I*, p. 88.

<sup>4</sup> The famous bust, lost in or after the fire at Whitehall in 1697.

<sup>5</sup> Perhaps the picture now in Madrid, v. *Bryan's Dictionary*.

<sup>6</sup> Now at Windsor. It hung in the breakfast-chamber at Whitehall.

<sup>7</sup> Probably from the original in the Prado.

servant is dead, and neither had benefitt of their Pattent. The s<sup>d</sup> Emanuel discounted with y<sup>e</sup> Parlyam<sup>t</sup> 800<sup>li</sup> debt, and paid above 100<sup>li</sup> ready money for the (incomparable) Statue of your Father's by Berneeno, on purpose to secure it, having used all meanes formerly to convey it to your maj<sup>ties</sup>, but could not.

Besides this he is out of purse above 300<sup>li</sup> ready money in advance on Pictures, Statues, and a Privy Barge (late converted into a Galley) most of which are brought <sup>1</sup> in by him, and are now in yo<sup>r</sup> maj<sup>ties</sup> possession. He hath beene bredd up in y<sup>e</sup> place, and executed the same (w<sup>th</sup> his brother) most part of his father's dayes. He is now in y<sup>e</sup> worke, hath disbursed a great deale of money. And noe man understands the Place like him.

(*State Papers Domestic, Charles II*, vol. i, No. 62. Printed in the *Fine Arts Quarterly Review*, June 1867.)

A p<sup>t</sup>icular of such goods of his late Majesties as are remaining in safe custody of Em: de Critz, son to the Serieant Painter, deceased, for part of whose debt they came to him in y<sup>e</sup> yeare 1651, and haue bine euer since preserved by him with great care and danger, his now Majestie haueing had oft notice from him of the same.

Impr<sup>is</sup> that incompareable head in marble of y<sup>e</sup> late King's, done by Caualeere Berneeno; sold to me for £800 with £80 advanced thereon.

Item, two oual peices of Bassano.

These came  
to me by lott,  
and I possess  
them solely.

A peice of Europa by Jullio Romano.<sup>2</sup>

A head of S<sup>t</sup> Jerome.

A sea-piece—in a friend's hand at p<sup>r</sup>sent.

Item, a woman's head by an Italian hand.

The Pictr. of K. James at length.<sup>3</sup>

The head of a Siibell. Italian.

The Pictr. of Rich y<sup>e</sup> 2d at length.<sup>4</sup>

These are  
mine in  
Partnership  
with others.

A peice of Lott and his daughters. Italian.

A peice of a Flower pott in needleworke.

A small p<sup>e</sup> of a Sebastian and a Cupid.

A p<sup>e</sup> of fire shippes at Antwerpe.

A head of a Sctochma. Italian.<sup>5</sup>

Item, a great p<sup>e</sup> of Ahasuerus and Ester, by Tintorett.<sup>6</sup>

A small p<sup>e</sup> of o<sup>r</sup> Lady, Christ, and Joseph by Mich. Angello B.

A single figure of a Sebastian.<sup>7</sup>

These are  
other men's  
intrusted to  
my hands.

A small p<sup>e</sup> of y<sup>e</sup> marriage of Mary and Joseph. Italian.<sup>8</sup>

A pict<sup>r</sup> of y<sup>e</sup> Lord Darnell, K. James his father.

A pict<sup>r</sup> of y<sup>e</sup> earle of Nottingham at length.<sup>9</sup>

<sup>1</sup> i.e. delivered to the King's Keeper of the Wardrobe.

<sup>2</sup> At Hampton Court, No. 293.

<sup>3</sup> Probably No. 308 at Hampton Court, by Vansomer.

<sup>4</sup> The famous Wilton House Diptych. It was sold to a Mr. Chicheley of the Temple (B. M. Add. MSS. 21111, p. 54). This step in the history of the picture was not known to Sir George Scharf.

<sup>5</sup> Perhaps the portrait attributed to Bernardino dei Conti, called James, second Earl of Douglas, in the possession of the Earl of Home. It was in the collection of Charles I. Vide *Catalogue*, Burlington Fine Art Club Exh. of Early English Portraiture, 1909, No. 47.

<sup>6</sup> At Hampton Court, No. 69. It was sold for the Parliament for £120.

<sup>7</sup> ? No. 277 in Mr. Law's Catalogue.

<sup>8</sup> Supposed by Mr. Law to be No. 224 at Hampton Court, by ? Girolamo da Treviso.

<sup>9</sup> Such a portrait was in the first Exhibition of National Portraits, 1866, No. 357. It was catalogued by Vander Doort as by Mytens. Bathoe, p. 89, No. 31.



A head of Edward the 6<sup>d</sup>.

A pict<sup>r</sup> of y<sup>e</sup> K. of Bohemia's son y<sup>t</sup> was drown'd.<sup>1</sup>

A small p<sup>ce</sup> of y<sup>e</sup> birth of Christ. Italian.

A Landskip of a dream. Italian.

Two philosophers' heads in Marble.

Item, a greatt brass figure of Anthoninus, atempted by y<sup>e</sup> Quaker in the Garden, and thence secured by me w<sup>th</sup> charge to another place.<sup>2</sup>

The Prince Barge' also is in my lott, w<sup>ch</sup> to preserue from sinking cost me £27, besides y<sup>e</sup> £600 and £60 in aduance and upon her translation (into a galley) I am out £222 as by A Debenter will appeare, which is altogether unsatisfied to the great loss and sufferance of his Ma<sup>tie</sup>'s euer loyall and affectiont Seruant

Emanuel de Critz.<sup>3</sup>

The totall of what these came to, with there aduance, is £1576 10s 0d as by y<sup>e</sup> bookes will appear. [Endorsed faintly, May 1660.] William Crosse's discovery of goods delivered to him by Emanuel de Cretz by order of the Commissioners in payment of a debt due to William Eldreth viz. an iron chest valued at £20; pictures—of the Archduke Mathias £5;<sup>4</sup> of one putting on an armour, £30;<sup>5</sup> of the Creation £15; of Mary, Christ, and John, £20 13s 4d; of the Burning of Troy £8 and others, in all £174 3s 6d.

(*Calendar of MSS. House of Lords*, Hist. MSS. Commission, 7th Report, 1879, pp. 89, 90.)

No record of Emanuel's appointment as Sergeant Painter has been found. But it is clear that he met with favour in high places and that prosperity returned to him. Probably at this time he moved into the parish of St. Margaret, Westminster, where he died. It was about Whitehall that we catch sight of him in the company of Samuel Pepys.

1660, 30 June. To my Lord, and with him to White Hall where I saw a great many fine antique heads of marble, that my Lord Northumberland had given the King. Meeting Mr. De Cretz we looked over some of the pieces in the gallery, and he told me whose hands they were, with great pleasure . . .

1660, 9 Oct. . . . To White Hall, where I went to my Lord, and saw in his chamber his picture very well done; and am with child till I get it copied out, which I hope to do when he is gone to sea.

1660, 22 Oct. . . . At night my Lord came home, with whom I staid long and talked of many things. I got leave to have his picture that was done by Lilly, copied.

<sup>1</sup> Frederick Henry, the eldest son, b. Jan. 2, 1614, drowned in the Zuide Zee off Haarlem in 1629. Perhaps the 'Picture of the elder brother of the Prince Elector Palatine done to the shoulders in a wooden frame upon a board, done at Amsterdam by Bodingham'. Vander Doort, ed. Bathoe, p. 89, No. 27.

<sup>2</sup> A Quaker had tried to demolish this statue, which was rescued by Richard Meredith, who sold it to de Critz and others for £120.

<sup>3</sup> See Plate XXXVII (b).

<sup>4</sup> Mentioned in Bathoe's Catalogue as a 'Whitehall piece: of the Archduke Mathias when he was Governor in the Low Countries, being at length in a black cap and white Feather; and in a red suit in short black Cloak, his right hand in his side, and his left upon his sword . . .' No. 69, p. 121.

<sup>5</sup> Probably No. 85 in Bathoe, p. 147: 'Brought from Germany by my Lord Marshall to give the King, from Colonel Lasley, . . . a man where his page is putting on his armour.' Now at Hampton Court, doubtfully ascribed to Titian, No. 122.

1660, 23 Oct. Carried my Lord's picture to Mr. de Cretz to be copied.

1660, 24 Nov. . . . I to Mr. de Cretz, and did take away my Lord's picture, which is now finished for me, and I paid £3 10<sup>s</sup> for it and the frame.<sup>1</sup>

1662, 9 May. To Mr. de Cretz, and there saw some good pieces that he hath copyed of the King's pieces—some of Raphael and Michael Angelo, and I have borrowed an Elizabeth of his copying to hang up in my house.

De Critz's prosperity, however, was clouded by a personal loss. He had married a certain Anne, perhaps a widow, since she possessed goods and furniture before her marriage. They had two sons, both under age when Emanuel made his will in March 1661. A codicil dated two years later, March 1663, tells us that Palmes,<sup>2</sup> the elder son, had died, and constitutes the younger, Thomas, heir to the leasehold estate at Quidhampton and to all other property. Emanuel died in 1665, and was buried in St. Margaret's, Westminster, on November 2.<sup>3</sup> Thomas, whose early life I have not been able to follow, married Elizabeth Furley on June 19, 1689.<sup>4</sup> He was appointed Sergeant at Arms in 1707,<sup>5</sup> and died in 1728. He had then returned to his grandfather's parish of St. Martin in the Fields, and possessed, by inheritance from his aunts Sarah de Critz and Katherine King, considerable property in Lambeth and Hampshire—all of which he bequeathed to his daughter Dorothy.

#### Will of Emanuel de Critz.

I Emanuell de Critz of the parish of Saint Margaratt . . . Westminster . . . gentleman being at this present somewhat indisposed in my health, but of perfect sense and memorie . . . make and ordaine this my last will . . . my Bodie to be buried in the parish church of Saint Margaretts or where my Executors hereafter named shall thinke fitt. And as for my Worldly Estate I give and bequeath the same as followeth: First I give and bequeath unto Anne my loveing wife five pounds to buy her a Ring, and for all those goods and Utensils of householdstuffe whereof she was possessed before her marriage with mee, my desire is that the rents yssues and profitts of those Messuages or Tenements which I have by deed indented reserved to her for her life, being Fourtie-nine pounds per Annum may be duely paid and satisfyed to her accordinglie. Also I give . . . to my sonne Palmes de Critz all that my Estate comeing by my Lease of Quidhampton in the County of Southampton and whatsoever else may fall to him there. Item I give and bequeath to my sonne Thomas De Critz the summe of One hundred pounds to be ymployed by my Executors in placing him out Apprentice. And I doe hereby constitute ordaine and appoynte my loving sisters Sarah De Critz and Katherine King Executrixes of this my will—whome I desire to mannage my estate during the minoritie and to the sole use of my said two sonns. All the rest and residue of my personall estate not here before bequeathed I give and bequeath to

<sup>1</sup> This portrait was bought by Lord Braybrooke at Mr. Pepys Cockerell's sale in 1848, and is now at Audley End.—Note in Lord Braybrooke's edition of *Pepys's Diary*, 1884, i, p. 115.

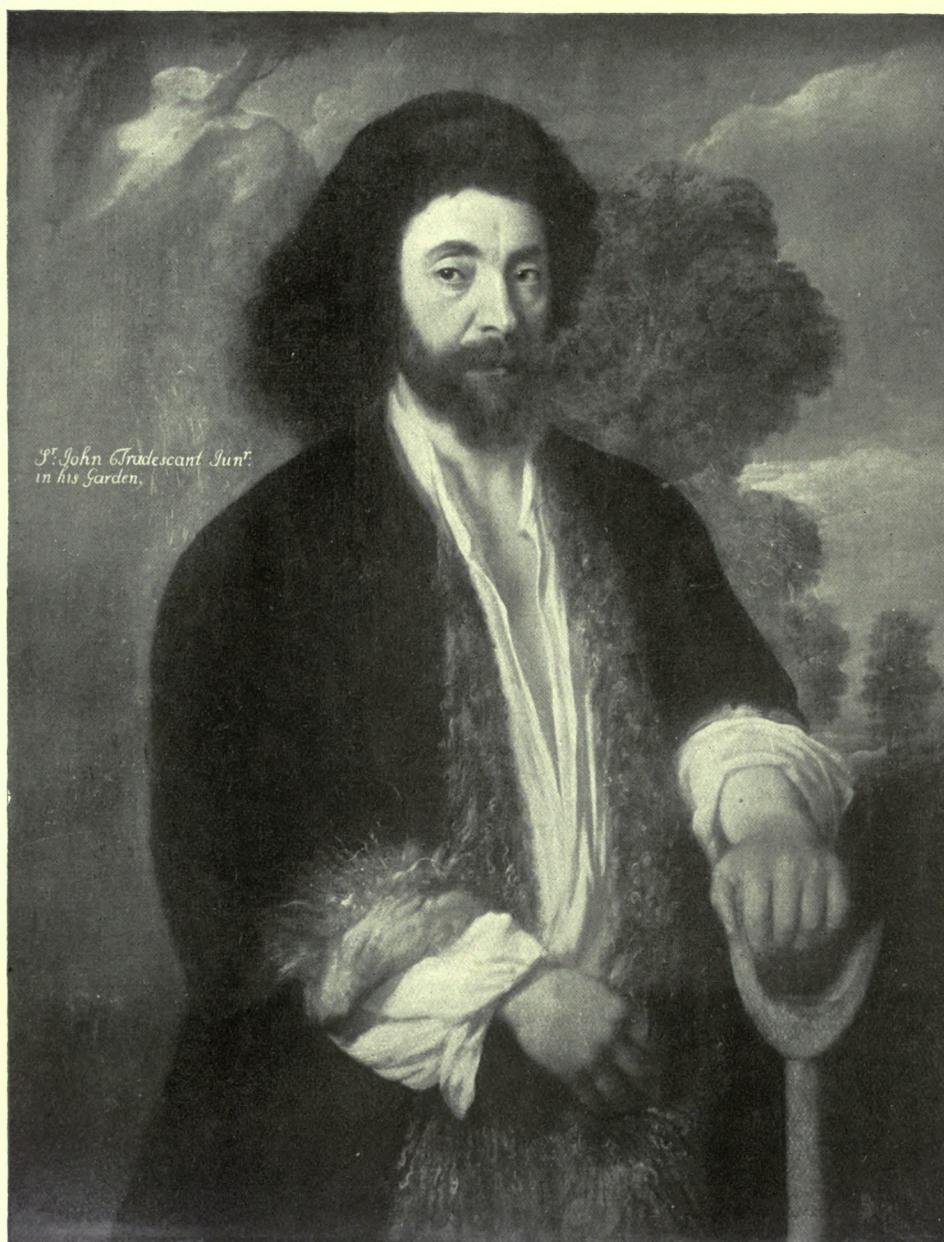
<sup>2</sup> Palmes de Critz, whose name in every case is misread Palmer by Mr. Collins Baker, was probably a godson of his grandfather's kinsman named overseer of his will, Francis Palmes, of Norrington. Both Norrington and Quidhampton are to be found near Overton in Hampshire.

<sup>3</sup> v. *Parish Registers*.

<sup>4</sup> *Index to Marriage Licences*, Faculty Office.

<sup>5</sup> Luttrell, *Brief Historical Relation* . . . 1678–1714, vi, p. 173.





JOHN TRADESCANT THE YOUNGER.  
Attributed to Emanuel de Critz.

*From a portrait in the Ashmolean Museum, Oxford.*  
(Canvas 42 by 34 ins.)





my said two sonnes Palmes and Thomas De Critz to be equally divided betweene them share and share like by my Executors when my said sonnes shall come to their respective ages of one and twentie, and in case either of them die before they come to their said age . . . then the survivour of them to receive and have the residue afore-mentioned . . . Item I doe desire Master Mark Cottle my loveing freind to be overseer of this my last will and as a Testimoni of my love I give him fortie shillings to buy a Ring . . . Lastly I doe ordaine that whatever my said Executrixes shall reasonable expend concerning the getting in my debts . . . may be fully satisfied.

Signed Ema: de Critz. Dated 10 March 1660/1.

Witnessed, (attested and sealed, ?) Richard Hoare.

Codicil Whereas I Emanuel De Critz have . . . bequeathed unto my Sonne Palmes de Critz all that my estate coming from my Lease of Quidhampton . . . since which time it hath pleased God to take to his mercy my eldest son Palmes, my will now is . . . that I give . . . unto my sonn Thomas De Critz my aforesaid Estate by Lease . . . And I give unto Mary Spire my now Servant (in consideration of her long service being fiteene yeares and upwards, provided she continue with me to my death . . .) such necessities and goods as my executrices shall judge fitt to furnish her a chamber to live by herselfe if she soe like, viz. one Featherbed and boulder, blanketts and coverlett, some Curtaines and Vallence, two paire of ordinary sheetes and some other Linnen, some few dishes, a pott, skillett, fyre yrons and their appurtenances and what other necessities my executrixes shall think fitt.

. . . Dated 3 March 1662/3. Witnessed by Sara de Critz, K. King. Proved 4 Nov. 1665 [P.C.C. 139 Hyde].<sup>1</sup>

#### Will of Sarah de Critz.

I Sarah de Critz of East Greenwich in the county of Kent, spinster, being in years but in indifferent good health of body, . . . I make and declare this my last Will and Testament . . . As for that estate (which) it hath pleased the Almighty God to bestow upon me I give and bequeathe . . . as following . . . unto my loving Nephew Mr. Thomas de Critz, Gent. and to his Heirs . . . for ever all and every my Lands and Tenements whatsoever which I have either in possession or reversion in the Parish of Lambeth . . . and elsewhere. And whereas I the said Sarah de Critz and Katherine King my late sister deceased did by Lease bearing date 2 Dec. 1679 and by release bearing date 3 Dec. 1679 settle upon the said Thomas De Critz and his heirs all . . . the Lands and Tenements . . . beforementioned for the use of me and my said sister during our naturall lives and the life of the longest liver, and after our deceases to the use of the said Thomas de Critz . . . now I hereby confirm all and every clause in the said Release and I do hereby give all my goods and chattles, credits, plate, jewells and other my estate whatsoever to the said Thomas de Critz whom I make my executor . . .

Dated 13 Aug. 1684. Witnessed by Charity Hoare, Tho. Whetham, Ri. Edes. Proved 1 March 1685/6. [P.C.C. 30 Lloyd.]

#### Will of Thomas de Critz.

I, Thomas de Critz of the parish of St. Martin in the Fields . . . I give and devise unto my daughter Dorothy de Critz and to her heirs . . . all my messuages, cottages, and houses, closes, lands, grounds, orchards, gardens, Tenements . . . situate lying and being in South

<sup>1</sup> The dating both of the will and codicil is misleading as printed by Mr. Collins Baker, ii, p. 120. They are given, without reference to the beginning of the year as then reckoned, 10 March, 1660, instead of 1661, and 3 March, 1662, instead of 1663 there and on pp. 117, 118 of vol. i.

Lambeth with their appertenances . . . and all other freehold tenements . . . whatever situate in that part of Great Britain called England to the use of the said Dorothy and her heirs . . . I give to my said Daughter Dorothy the Rectory and tithes of Quidhampton and all my lands which I hold by Lease of the Dean and Chapter of Winchester with all my interest and Tenants right. I give her all my South-sea stock, South-sea annuities, money in the Exchequer securities and all ready money as well as rings watches goods Chattels and personal estate

Dated 1 Feb. 1723-4. witnessed by Geo. Draper, John Cooke, James Pavilon. Proved by 'Dorothea de Critz soluta filia Dicti defuncti et ex<sup>x</sup> 7 April 1728'.

[P.C.C. Brooks 108.]

With this outline of the life of Emanuel de Critz before us, it is necessary to consider what evidence exists for the attribution to him of any works. In the Ashmolean Museum there is a group of portraits, apparently by the same hand, belonging to the Tradescant collection, and all but one of members of the Tradescant family, no doubt painted in Lambeth. The exception, the bust of a youth, is inscribed with a number and *Oliver de Cratz, a famous painter* (Plate XXXII). It was not unnatural to imagine this Oliver to be the author of his own and of the allied portraits.<sup>1</sup> But the catalogue, which alone contains a list of pictures numbered to correspond with this inscription, was made by John Whiteside, keeper of the Museum between 1714 and 1729. That all accurate information concerning the Tradescants was lacking at this date, some forty years after the death of the last of the name, is proved by mistakes on the other portraits similarly inscribed and numbered. In fact, these family portraits had passed into alien hands; their history, for various reasons, had been lost, and their value had come to be regarded as very slight compared to that of the other contents of the Museum, then prized highly for their scientific character. Even the name of de Critz here assumed a vowel not found in all the records elsewhere. Nevertheless the tradition connecting it with the authorship of the pictures had lingered on, and may be accepted as a guiding clue.

A genuine contemporary inscription on the double portrait of Hester Tradescant and her stepson gives us its date: *Aetatis: 37; Sep<sup>tbris</sup> Anno Domini 1645; A<sup>tis</sup> 12 A. D. 1645.*<sup>2</sup> If we may believe Emanuel de Critz's statement—and there is no sort of reason why we should not—John de Critz was at this time either engaged in warfare at Oxford or already dead. Oliver, his younger brother, was barely twenty years old, and his name has never occurred in any document hitherto found as a painter, and in none at all after 1642. But Emanuel himself had been bred up to follow the family profession, and only six years later was cried up as the best painter in London by a very good judge.

<sup>1</sup> A suggestion first made by Mr. C. F. Bell in 1905, upon which the present writer has worked.

<sup>2</sup> Plate XXXVII (a). This inscription, made with a brush and in a more or less conventional script, bears no relation to the writing in Plate XXXVII (b). It was copied and published by Mr. C. F. Bell in 1905.



It seems obvious, on our present knowledge, that if any de Critz is to have the credit of the Tradescant pictures it must be Emanuel. And we may say further, that the lost portrait of Serjeant Maynard, done in 1657 with a paper in his hand,<sup>1</sup> must be ascribed to the same painter.

Against this conclusion it has been urged<sup>2</sup> that Vertue in 1731 heard from 'Mr. Murrey' that 'besides John Decreete, sergeant painter, there was Tho. Decreete, his brother, and a better painter.' On the strength of this rather vague report, chronicled some seventy or more years after the death of the subject of it, it is argued that Thomas must be the artist we seek. But Thomas, the brother of John and Emanuel, like Oliver, fails to make an appearance in any document after 1642, and no appearance at all as a painter. It is not probable that a man gifted with such powers as are displayed in the Tradescant portraits should be utterly lost to a search which has brought to light a considerable amount of information about his brother. Vertue, no doubt, got mixed in the Christian names. He was not, it is evident, particularly interested in the de Critz question. He made no effort to disentangle the handiwork of the two generations. Their activity in decorating coaches, barges, ceilings, and scenes for masques chiefly impressed him, and induced his comment 'for history, I suppose' on Walker's estimate of Emanuel's excellence.<sup>3</sup> Another of Vertue's notes is more puzzling. He says that Murrey was a pupil of de Critz. If the reference is to Thomas Murrey, his dates (1663-1734) do not admit of any relation with Emanuel. Nor is he likely to have derived, *c.* 1680, much instruction from the brother Thomas, who was older than Emanuel, if indeed he survived and was a painter. In any case, the de Critz who taught Murrey could hardly be the accomplished painter of Hester Tradescant in 1645. Murrey's informant was of course Thomas de Critz, the son of Emanuel, and the note about his family portraits 'Mr. Decretz has his father's picture (i.e. Emanuel's), his uncle that was Sergeant-painter (i.e. John II), and his grandfather John de Cretz, who was first Sergeant-painter to King Charles First',<sup>4</sup> accords perfectly with the data we have collected.

Another group of facts can be brought in support of Emanuel's claims. We have seen that a marriage between John de Critz II and Hester Tradescant's aunt connected the families. Their intercourse did not cease with John's death. In a dispute between Mrs. Tradescant and Elias Ashmole, a certain statement of

<sup>1</sup> A note made by Vertue, see Walpole, *Anecdotes*, ed. 1862, p. 365.

<sup>2</sup> By Mr. Collins Baker, *Lely and the Stuart Portrait Painters*, i, pp. 118, 120, 123; also *Burlington Magazine*, March 1913, p. 253. Another of Mr. Baker's objections to the claims of Emanuel, that he is not included in Sanderson's list of conspicuous painters in 1658 applies equally to Thomas.

<sup>3</sup> Mr. Collins Baker reiterates the quotation with more emphasis than it deserves. See his *Lely*, and the *Burlington Magazine* as before.

<sup>4</sup> Brit. Mus. Add. MSS. 23069, pp. 22-3.

her delinquencies as regards him was drawn up by Ashmole in 1676, and confessed to by Hester.<sup>1</sup> Her signature is witnessed amongst others by Thomas de Critz and K[atherine] King. Again, we have seen in the wills of Emanuel's sister Sarah and of this very Thomas his son, that the de Critzes came to possess property in Lambeth, where the Tradescants dwelt on their own land. It appears further, from the will of John Tradescant (d. 1662), that some at least of this land inherited by Thomas from his aunts Sarah and Katherine King, and bequeathed by him to his daughter, came from Tradescant. It is worth noting, too, that 'Mr. Mark Cottle' was named overseer to their wills by both Emanuel de Critz and John Tradescant, and that both documents were attested by the same notary public, Richard Hoare. The relevant passage in Tradescant's will is as follows:

... Item I give and bequeathe to my Cousin Katherine King, widow, after the decease of my wife, the Little House commonly called the Welshman's house, situate in South Lambeth aforesaid, together with the Little Piece of Ground now enclosed, thereunto adjoining ... and to her heirs and assigns for ever ... And I do desire Dr. Nurse, and Mr. Mark Cottle to be overseers of this my last will and Testament ... signed in the presence of John Seatewell, Foulk Bignall, Robert Thompson, jun<sup>r</sup>, Ric: Newcourt, Richard Hoare, Notary Public.<sup>2</sup>

The earliest of the Ashmolean portraits here ascribed to Emanuel de Critz would seem to be the bust of old John Tradescant, painted in an ornamental oval spandrel decorated with flowers and bunches of fruit and vegetables (Plate XXXIII (a)). These display the interest in the minute details of natural forms and the love of many-shaped contours which we find again in the shells in the group of Tradescant the younger and Zythepsa (Plate XXXIII (b)), and in the hair on the skull in the portrait in the National Portrait Gallery (Plate XXXIV).<sup>3</sup> But the bust itself does not look to be painted from the life, and seems to have been based upon a little head on panel preserved in the Ashmolean Museum, from which the engraving by Hollar appears also to have been made. The catalogue of the Curiosities entitled *Musaeum Tradescantianum*, to which Hollar's print forms the frontispiece, was begun by John Tradescant the younger before 1652. It was laid aside upon the death of his son in that year, and published in 1656, after, as we are informed in the preface, he had waited some time for the plates. The panel portrait probably therefore existed before the old collector's death in 1638.

The group of Hester Tradescant and her stepson provides us with a fixed

<sup>1</sup> The original paper is among the Rawlinson MSS. in the Bodleian Library, D. 912, f. 668.

<sup>2</sup> This will is printed in full in *Notes and Queries*, 1st series, v, pp. 367, 368. See also the present writer's *Catalogue of Oxford Portraits*, i, Introduction, pp. xx-xxvii.

<sup>3</sup> The tablet attached to this picture assigns it a date, 1652, which I have not found upon the canvas. It may have been given with the idea that the skull had a reference to the death of Tradescant's son in that year. It seems more probable that the skull was a Museum object.



date—1645—round which to arrange the other allied canvases. This picture (Plate XXXV (*a*)), where the stepmother accepts a jewel from the child, who gazes up at her with pretty deference, is peacefully domestic in feeling, and in that is akin to the other group probably painted soon after, where her husband, John Tradescant II, appears to be welcoming his long-nosed friend (Plate XXXIII (*b*)). In both pictures there is the same glimpse of evening sky in the background, and the same predominance of grey in the dresses. To much the same period would seem to belong the National Portrait Gallery portrait of Tradescant (Plate XXXIV), and the interesting and vivid head of Oliver de Critz, of which the presence in the Tradescant Collection can now be readily explained.<sup>1</sup> The date of this painting cannot be much later than 1645, since the youth does not look older than nineteen or twenty, which is the age assigned to him in that year on the evidence of the document which has been cited.<sup>2</sup>

Of the remaining portraits attributable to de Critz, Tradescant standing alone in his garden may well be his, and is probably the last of the series. It is an impressive picture. The solitary rugged figure, his shaggy unfastened dress, the spade suggesting the most primitive toil, together make an appeal almost startling in its unusualness. Whatever its precise date—which must fall between 1645 and 1656<sup>3</sup>—this fine picture is original in conception: to a high degree instinct with understanding and feeling for character, and not less with the power to render it with sympathy and courage (Plate XXXVI).

If we accept all these portraits as the work of one man, and further admit the order here suggested—with the 'Gardener' as an example of the artist's fully developed gifts—it becomes very difficult to fit into the series the remaining group of Hester Tradescant and her stepson and daughter (Plate XXXV (*b*)). Looking at the picture for what it has to tell a technically untrained spectator, we receive a totally different impression from that communicated by any of the others. With the exception of the head of old John it must be the earliest in date. A whole world of political upheaval separates it from the group dated 1645.<sup>4</sup> Here Hester—in her richly coloured and trimmed dress moving almost as though in a procession with the two children, both so conscious of her and of

<sup>1</sup> It is perhaps not too fanciful to suggest that Oliver showed some of the family talent, and that an early death accounts for the silence into which his name has passed. He was not buried in his father's parish. The registers have been carefully searched. In those tumultuous times he may have perished in the wars. The present writer confesses, however, that in her opinion Oliver, should he reappear, would have a claim to be considered in the question of the Tradescant pictures.

<sup>2</sup> See above, p. 50.

<sup>3</sup> A double portrait of inferior merit in the Museum represents Tradescant and his wife together in 1656. Here he appears a good deal altered, the face changed and the hair further back. It resembles Hollar's engraving of him published in that year.

<sup>4</sup> The appearance of an earlier date so impressed the eighteenth-century writer of the inscriptions that on this canvas the lady is described as the wife of old Tradescant.

their bravery—cannot surely belong to a time after the Civil War had broken out. The family were strong royalists, even perhaps in personal relations with the queen.<sup>1</sup> They are presented to us in the height of their prosperity, when they were rich, well known, and much considered and their museum a centre of interest to friends and scholars. Moreover, the boy who was twelve in 1645 is here unmistakably younger and a little shorter in relation to his stepmother.<sup>2</sup>

Together with these signs of an earlier date there appears a more accomplished handling, a greater ease of execution, which, on the assumption that the picture is by Emanuel de Critz, must be incompatible with it. The gestures are freer and more significant, the pose of the figures more assured; in short, the brain through which we have the vision seems indescribably different and more experienced. That the Tradescants employed several artists is seen from various canvases in the Ashmolean Museum which cannot be classed with the pictures that have been considered in this paper. And, tempting as it is to claim this group too as Emanuel de Critz's work, it seems that in honesty another painter must be sought. Can it be that we have here a picture by his elder brother John?

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WILL OF HELEN DECREETS, FIRST WIFE OF JOHN DECREETS.

I Helen Decreetes wife of John Decreetes of London gent., . . . by and with the consent and agreement of my said husband doe . . . declare and make this my present testament and last will of for and concerning my part and portion of and in the summe of five hundred pounds of lawful money of England which Raphe Woodcock late Citizen and Alderman of London deceased by his last will . . . did give and bequeath unto and amongst all the children of William Woodcock his sonne, (father of me the said Helen Decreets) which sayd £500 . . . the said Raphe Woodcock willed . . . should remayne in the hands of George Allen and Richard Aldworth his late servants during the natural life of the said William Woodcock . . . and . . . until such time as the said children should be of the age of 21, and by the same his last will . . . devised after the decease of the said William Woodcock should be equally divided amongst the said children . . . I doe give . . . my sayd part of the aforesaid £500 unto my husband John Decreets and to John, Henry, Rebecca, and Anne children of me the said Helen . . . and of my husband John Decreets (now living), and unto such children as I shall hereafter have by my said husband, equally between them to be divided. The portions of my sonnes therein to be payd at their several ages of 21 . . . and the portions of my daughters at their several ages of 21 or on their day of marriage whichever first shall happen. If any son or daughter should die . . . my said husband to have to his own use the portion of such of them as shall happen to decease . . . And I do make my said husband . . . my sole executor. [Dated 26 Sept. 1599. Witnessed by George Shether and Rob<sup>t</sup> Wynchett. Proved by John Decreetes 19 May 1609.]

[P.C.C. 51 Dorset.]

<sup>1</sup> See an account of a transaction with Henrietta Maria in Ballard MS. ii. 145 in the Bodleian Library.

<sup>2</sup> The girl Frances married Alexander Norman, presumably her first cousin; she was a widow in 1662. For the sake of completing the series of Tradescant wills that of old John is printed at the end of this paper.



## DE CRITZ FAMILY OF PAINTERS

67

EXTRACT FROM THE WILL OF HENRY WHEELER OF LONDON, GENTLEMAN.

15 Nov. 1636.

... I give and bequeath unto my sister Smallwood and to all her children borne at the date hereof fyftie poundes a year . . . Item I bequeath unto my cosen Emanuell de Critz and his sister and to all the children of his second mother borne at the date hereof fyftie poundes a yeere . . . I give to my cosen Tho. Decritz one hundred pounds. Item I give to the foure sisters of my cosen William Wheeler fyftie pounds a yeere. Item to my Cosens Marke and Harry Garrett £20 and £10 a yeere. Item to my uncle and aunt D. Critz tenn Pounds and fyve pounds a yeere. Item to my Aunt Garrett fyve poundes. I bequeathe unto the Childe unknown to me but often mentioned to me by my Aunt Garrett £5. To my cosen Wheelers brother-in-law's child at nurse 1634 at the Cobbler's . . . To my cousin Will. Rudyard . . . my kinsman Mr. John Wheeler, . . . To my cosin Sir Bevis Thellwell and his Lady . . . To Mr. Tylney . . . my cosen James Rudyard . . . my beloved cosen Mr. Francis Rudyard, . . . my cosen William Wheeler of Westminster Esq. . . .

[Witnesses, Henry Skinner and Tho. Baker. Proved 23 Mar. 1638/9.]

[P.C.C. 47 Harvey.]

### Abstract of the Will of John Powkes.

I John Powkes of St. Martin le Graund, taylor . . . £10 to the poor of the parish where I now dwell £10 to the poor of the French congregation of London . . . I give unto Paschina Oblaert my wellbeloved wife the lease of my house . . . and after her life, it is to return to my children. To John, Edward, Philippe, and Daniel Powkes, my sonnes, the tenements which I hold of the Lords of the manor of Stevunheathe<sup>1</sup> lying in Lymcoste (?) in the parish of Stevenheathe in Middlesex . . . I give unto the children of Helen Powkes my sister which she hath and shall have £100 to be divided among them when they come to lawful age, which money shall be delivered to Bartholomew Johnson their father to the use of the said children . . . To my wife Paschina Oblaert a third part (of my estate) with apparel linen and woollen, rings and jewells unto the body appertaining, and the other two third parts unto the aforesaid John, Edward, Philipp, Daniel, Judith, and Sara, my six children, to be divided equally between them when they shall be of lawful age or of the estate of marriage. . . .

Dated 15 Nov. 1586.

Executors Paschina Oblaert my welbeloved wife, overseers Peter Sauvage, Bartholomew Johnson, Strangers resident in London.

Witnessed by Martin Druit com̃ tesmoin.

Michell Art com̃ Tesmoins, Sigillat Cornelius Spirink.

Not Pub<sup>us</sup> 1586.

Codicil 20 March 1589, at ab<sup>t</sup> 7 of the clock in the forenoon 1½ hour before the death, John Powkes wills unto his two daughters Judith and Sara £50 a year more than by his said will, since they had no consideration in his house in Limehouse. [B. Johnson is discarded as overseer and in his stead are named Amande Mutton.

Peter Savage.]

[P.C.C. 23 Drury.]

### Abstract of the Will of Hester Powkes.

I Hester Powkes widow of John Powkes of the Precincts of St. Martin le Grand . . . desire to be buried in the parish church where I dwell . . . Item I give and bequeathe to

<sup>1</sup> i. e. the manor of Stepney in Limehouse (?).

the Relief of the poor people of the French congregation in London £3 . . . to the poor people of St. Andrews Holborn where I now dwell £3 . . . I give to Philip Powkes and Hester Powkes the two children of my late son John Powkes deceased twenty shillings a year to be paid to them at the full age of 21 years . . . I bequeathe to John Le Sage £1 . . . to Judith Sage and Hester Sage the children of my late daughter Judith Sage deceased, to either of them £3 a year to be paid on the accomplishment of their ages of 21 years . . . If any of the daughters viz. Judith or Hester shall happen to die, the one to be the others executor. If both of them should die the sum to remain to my executors to be divided amongst them . . . I bequeath unto the two sons of my daughter Sara de Critz, Cornelis and Israel de Neve, six pounds a year to be paid unto them at the age of 22. The residue to be divided between my 3 children, my son Philip Powkes, my son Daniel Powkes, and my daughter Sara de Critz, and I ordain and make the said Philip Powkes, Daniel Powkes, and Sara de Critz, my 3 children, to be my joint executors. Signed in the presence of Philipp Powkes, Daniel Powkes, John de Critz.

(Proved by Philip, Daniel and Sara 4 Nov. 1615.)

[P.C.C. 104 Rudd.]

Abstract of the Will of John Tradescant, Senior.

I John Tradescant of South Lambeth . . . Gardyner . . . doe this eight day of January Anno Domini 1637 make my last will . . . I give to my son John Tradescant the Lease in South Lambeth and my Lease in Woodwater<sup>1</sup> in the countie of Essex. Item I give to my grandchildren John and Frances Tradescant my lease of two houses whereof one is in Longacre and the other in the Covent Garden . . . To my said grandchildren . . . the sum of 150 poundes which is in my hands of ye right honorable the Lord Goringe, And ye sume of seaventeen pounds which is in my hands of my brother-in-law Alexander Norman, the same severall sumes of money to be equally divided between my said grandchildren. . . . If my son should desire to part with or sell my Cabinett, it is my will that he shall first offer it to ye Prince . . . I appoint my said brother-in-law and Mr. Williams, and welbeloved friend John Whistler esquire to be overseers . . .

Signed John Treadeskant.

Witnessed by John Lardner.

Arnalt Cornellis.

Edward Morgan.

(Proved 2nd May 1638.)

[P.C.C. 65 Lee.]

<sup>1</sup> Probably Woodham Walter, near Maldon in Essex.



Etatis: 37:  
 Sep<sup>6<sup>rx</sup></sup> Anno Domini.  
 1645. / Etis: 12  
 A.D. 1645.

(a)

INSCRIPTION ON THE PICTURE OF HESTER TRADESCANT AND HER STEPSON JOHN.  
 PLATE XXXV. (a)

(One half the size of the original.)

HOUSE OF LORDS

All these things were  
 I put? of y<sup>e</sup> H: of Bohemias son y<sup>e</sup> was drawn  
 A small piece of y<sup>e</sup> birth of Christ. Italian  
 A landscape of a dream. Italian  
 Two Philosophers heads in Marble  
 From a great Boats figure of Anthomius attempted by  
 y<sup>e</sup> Quaker in the Garden is described by me w<sup>th</sup>  
 charge to another place.

The Prince Bargo also is in my bott w<sup>th</sup> 40 p<sup>er</sup> from  
 y<sup>e</sup>ntony cost m<sup>ch</sup> y<sup>e</sup> to beside y<sup>e</sup> 600<sup>0</sup> of 600<sup>0</sup> in advance  
 and upon his translation (into a Galley) I am out 222<sup>0</sup>  
 as by y<sup>e</sup> Doctor will appear w<sup>th</sup> his altogether satisfaction  
 to the great loss of his service for his Maties ever loyal  
 and affectionate servant.

The totall of what sh<sup>o</sup>ld come to  
 w<sup>th</sup> these advance is 1446-10-0  
 as by y<sup>e</sup> book: will appear.

E. Murett de Cris

(b)

PART OF A PAPER NOW IN THE LIBRARY OF THE HOUSE OF LORDS.

Printed in full on pp. 58, 59.

(Size of the original.)









THE ROMANCE TILES OF CHERTSEY ABBEY.



## THE ROMANCE TILES OF CHERTSEY ABBEY

BY W. R. LETHABY.

THE Romance of Tristram seems to be a British story. As M. Loth has recently shown in a remarkable study it has a Cornish background. 'It is impossible to find for the Romance of Tristram any other country than England; it can have had no other cradle than Cornwall.' The association of Iseult's name with Dublin can be traced back to about 1200. Soon after the Norman Conquest the tale was taken up by the courtly poets, and the standard text of the romance was written about 1170 by Thomas, an Anglo-Norman living in England. There are indications in the story that this Thomas must have known London well, and a long passage is devoted to its praise.

Only the latter part of the romance as written by Thomas now exists, but it has been shown that the German version by Gottfried von Strassburg (*c.* 1220) is practically a translation of it, while the English 'Sir Tristrem' (1294-1330) also followed it. The original has been reconstructed from the fragments and derived texts by J. Bédier (Paris, 1905).

The designs after the romance which are figured on the Chertsey tiles are almost certainly the earliest existing pictures drawn from the famous story, and they thus have a value even beyond their intrinsic beauty—a beauty which is extraordinary, and by means of which these tiles become important national monuments. The draughtsmanship of the designs is very fine. Altogether these remarkable documents have been curiously neglected. Associated with the pictured tiles are many fragments of descriptive inscriptions which must represent to some degree a text of the story not later than the middle of the thirteenth century. Designs and text taken together are thus an independent authority for the contents of the original romance. There are very few consecutive words preserved, but under the scrutiny of a competent scholar they would probably yield some interesting results. M. Paulin Paris, who had, I suppose, only a few words submitted to him, judged that the language was pure French and not Norman French. It was easy to claim the tiles too as French work; but as the result of further discoveries and study, there cannot now be any doubt that they are English; indeed they were probably made at or near Chertsey itself. The Abbey Church of Chertsey seems to have been largely floored with many varieties of tiles of specially fine quality. Chertsey seems to be more or less at the centre of an area over which similar tiles have been found distributed, and further the abbey was close to Windsor, and, as

will be suggested further on, these remarkable tiles may be the result of royal patronage. A few patterned tiles now in the Soane Museum were found in 1823, and a large number of fragments of the pictured tiles were discovered in 1852. They occasioned some interest amongst the mediaevalists of the time, and Burges, who was the fittest to appreciate their fine style, described some of them enthusiastically in *The Builder* (July, 1858). Mr. Angell excavated the site and published an account of it in a pamphlet in 1861. He uncovered the foundations of a fine transeptal church; from its east end three parallel apses opened from the ambulatory or retro-choir; against the south choir-aisle lay a long chapel which may have been a chapter-house, as at Ripon. Tiles were found in this chapel and in the choir. I have visited the site—a melancholy satisfaction—but the only architectural fragment I discovered was a Purbeck marble jamb-capital of fine rich work in a garden more than a mile away; it may be significant that the date of this capital was *c.* 1250-60.

Dr. M. Shurlock devoted much time to piecing the fragments together and later, in 1885, published a volume of lithographic illustrations of those which could best be restored. Valuable illustrations had also been published in H. Shaw's work on mediaeval tiles, and in 1871 Mr. J. R. Holliday of Birmingham made an important contribution to the subject when he figured other similar tiles which he had discovered at Halesowen (*Trans. Midland and Birmingham Institute*). A large quantity of the original tiles and fragments from Chertsey are now in the British Museum stores, a few are at South Kensington, and other fragments rest in the museums of Guildford and Oxford. In the church of Little Kimble, not far north of Chertsey, is an area about a yard square paved with Chertsey tiles. The picture tiles are for the most part circular,  $9\frac{1}{2}$  inches in diameter, and they were set at the centre of four ornamental tiles shaped so that the five made up a 16-inch square. They are very thick and well made, and the designs are rendered with great skill and delicacy; they must have been drawn by one of the ablest masters of the second half of the thirteenth century. It is possible that they may have followed the miniatures of a manuscript, although illuminated romances are generally of later date. The earliest existing painted book of Tristram is that now at Munich, which must be a generation later than the tiles. Some coincidences point to the fact that there was some common tradition for both series of designs; thus in both it may be seen that it was a part of the essence of the story to represent Tristram as very young—it is the tale of a wonderful youth.

Loth has a note on the shield of Tristram. According to the text of Gottfried it was charged with a boar; in the English 'Sir Tristrem' it was a lion. On our tiles the charge is a rampant lion; and in the later regular assignment of arms to the Knights of the Round Table, Tristram is given a similar shield.



*The Subjects.* From the frequency with which the name Tristram was found in the fragmentary inscriptions, it was soon seen that many of the subjects were taken from that romance. The name Morgan also occurs. Shurlock, using the English version of the story written between 1294 and 1330, and edited by Sir Walter Scott, identified several subjects, some rightly, others doubtfully and wrongly. I have compared the subjects with the text of Thomas in a somewhat summary way, using for the most part the small edition published by Messrs. Dent & Sons, which is based on the learned labours of M. Bédier. I have also used Gottfried in Miss Jessie Weston's condensed translation. In the result it cannot be doubted that the designs followed the romance as written by Thomas.

As my notes on the subjects agree sometimes with the views of Shurlock and at others differ from them, it will be convenient to follow the order of his plates rather than to arrange a fresh sequence without a full set of illustrations. I hope that some day an English scholar will give us a good edition of our Anglo-Norman Romance illustrated with the Chertsey designs.

Here follow Shurlock's descriptions of his plates, with notes regarding a comparison with the story as told by Thomas, c. 1170.

*Plate I. Tristram in the ship playing chess.* This is according to the story and certain.

*Plate II. Tristram playing the harp before King Mark.* This is also according to the tale and certain.

*Plate III. Roland asking admission to King Mark's castle.* A youthful figure holds a glove in his raised right hand. The figure is exactly like that of Tristram in other subjects and there cannot be a doubt that it is the challenge to Morholt. The story mentions the glove: compare also the Sicilian quilt at South Kensington. A fragment of tile at the British Museum gives a part which is missing in Shurlock's illustration; it shows how T. put his left hand to his sword-hilt as he challenged with the glove. (See Fig. 1.)

*Plate IV. The Porter at King Mark's castle.* Almost certainly right; the incident with the porter is in the story.

*Plate V. King Mark kissing Tristram.* Probably right.

*Plate VI. Tristram kissed by all.* Probably: this would be the welcome after the duel with Morholt, as in the story.

*Plate VII. Tristram announcing his intention of going to avenge his father's*



FIG. 1.

*death.* Possibly : here he has spurs and he was knighted before going away.

*Plate VIII. Mark, King of Cornwall.* Rather Gormon, King of Ireland, enraged at hearing of Morholt's defeat, as in the story.

*Plate IX. Tristram and Duke Morgan in angry parley.* Certainly : in the story Morgan slaps Tristram's face, who draws his sword, as on the tile.

*Plate X. Roland made lord of Ermonie (Brittany).* Perhaps : it is in the story.

*Plate XI. Men bringing the children as tribute to the King of Ireland.* Certain : in the story T. saw barons and ladies lamenting over their children as here. They seem to listen to the proposal of T.

*Plate XII. Combat of Tristram and Morholt.* Certain : note how the sword cuts into the hero's thigh, as in the story.

*Plate XIII. Continuation of combat.* Certain : T. cleaves Morholt's helm 'to the nose', as in the story.

*Plate XIV. Morholt carried off.* Certain : in the story his followers carry off the corpse, as on the tile.

*Plate XV. Tristram in bed is visited by King Mark.* Certain : those who loved him best could not bear to be near, as in the story.

*Plate XVI. Queen of Ireland visiting Tristram in his ship.* Nothing of the sort in the romance. It is certainly Iseult embarking to go to the assistance of T. The second figure is Brangwin. In the story when all the world slept, Iseult and B. secretly entered the boat waiting on the Thames. Compare Plate XXVI, which shows the same two women on the voyage.

*Plate XVII. Tristram attacking the Dragon.* Very probably.

*Plate XVIII. The Dragon.* Certainly.

*Plate XIX. Wager of battle.* Not in the romance, must be another story. This circular tile is in four parts, like those of the King Richard series.

*Plate XX. Showing tongue of Dragon cut out by Tristram.* Yes, as in story.

*Plate XXI. King of Ireland.* Or King Mark?

*Plate XXII. Tristram hunting wild beasts in the forest.* Very doubtful, may be from another story.

*Plate XXIII. Tristram hunting with his bow.* Very doubtful ; notice that these two subjects have borders and thus differ from the rest of the Tristram series : this tile is also in four parts.

*Plate XXIV. Iseult in boat singing the songs of Tristram.* There is nothing of the sort in the story. This is the wounded T. playing his harp while drifting in a small boat in the sea ; compare T. in Plate XV, which this should follow. The picture in the Munich MS. is almost identical, and the fragments of this tile at the British Museum distinctly show that the head is male (Fig. 2 ; see H. Shaw



also). In the story the men of Ireland hear 'a harp's sweet pleasant sound with a singing to the harp'.

*Plate XXV. Tristram disguised singing to Iseult.* No: Iseult is taking the harp from the hands of T., who is teaching her music, as earlier in the story. This should be compared with a Westminster tile for harp and hands.

*Plate XXVI. Iseult disguised approaching Brittany.* Yes; referring back to XVI, it is clear that the two central figures here are the same as those. On the left Iseult listens, frowning with horror, to the messenger from T.; on the right Brangwin urges the sailor to haste.

*Plate XXVII. Tristram laid out.* Priests sing a dirge over his body, or more probably the bodies of Tristram and Iseult, on a bier.



FIG. 2.



FIG. 3.

*Plates XXVIII, XXX, XXXI, XXXII* are assigned to the story of King Richard. XXXII is said to be *Messengers bringing letter with Barons' seal to Richard*. Is it not rather the letter sealed by Tristram and sent to King Mark? (See Bédier.)

*Plate XXXVI. Knights bringing Tristram and Iseult to court from the forest.* Or possibly T. escorted back after the defeat of Morholt.

*Plate XXXVII. Brangwin with cup.* Or T. himself.

*Plate XXXIX. Swearing fealty.* Doubtless the vassals of T. doing homage when he returns to Brittany to fight Morgan. Shurlock speaks of two other subjects as being too imperfect to illustrate: *Tristram blowing his horn* and the *Debarkation of Iseult*. A fragment of the former is at the British Museum (Fig. 3). A partly restored tile, also in the Museum, shows a crowd of watching people, probably the folk of Cornwall awaiting the issue of the combat between T. and Morholt, as in the story. (See our Plate XXXIX.)

*The Inscriptions.* Only two inscriptions were published by Shurlock: one was made up of two parts—(1) MORGAN : E : SE : GĒT, and (2) TĒNE : EN : ENGLETĒRE. There is nothing in the romance about Morgan and his followers returning to England, and there is no reason why these two separate fragments should be read together. The first part doubtless refers to Duke Morgan's war with Tristram's father, which occurs early in the story—'Morgan gathered his men together and did much harm to Rivalin.' The second part probably refers to one of Tristram's many returns to England, possibly to the time when he came with Iseult from Ireland. In the English version of the story we find the words 'into England a wind them blew'.

The other inscription given by Shurlock was +CI : E : TĒTĒM, which furnishes an example of the form in which the name of the hero usually appears on the fragments. At Little Kimble I noted (1) ... GLEYS : E : and (2) +E : SĀS : GOVĒNAIL; the former was possibly 'Engleys et', and the latter extended would be '+ et sans gouvernail'. In the Victoria and Albert Museum is ... S : GUVĒNAIL (Fig. 4), and it is probable I made a mistake in reading *o* for *u* at Little Kimble. It must refer to setting Tristram adrift in a rudderless boat outside Dublin. Gaston Paris, summarizing the story, tells how the wounded Tristram was laid in a boat *et sans gouvernail* drifted on the sea playing his harp.



FIG. 4.

At South Kensington are also the following:

- (2) po]UR : MANDE : LE : RE ..
- (3) Englet]ERE : AL : REI[ne ?
- (4) +TĒTĒM : E .. SA : POL ..
- (5) .. T : EN : LA : BATAILE
- (6) .. PI : E : A : LA : U ...

The following fragmentary inscriptions are given in Mr. Hobson's catalogue of the pottery collection in the British Museum:

- (1) CI : REPRESENT : TĒTĒM
- (2) EN : LAMER : ENUNE
- (3) . RIĀT : KIL : VIĒGE : A
- (4) CI : PRIE : T
- (5) SAUVAGE : M̄ : LIVRE

I also noted E]NGLETĒRE. (5) may refer to the life of Tristram and Iseult in the woods when they lived on fruits and 'chair sauvage'.

Other inscriptions found were in Latin instead of French, and some of these plainly referred to King Richard.



*Other Subjects and Patterns.* Besides the Tristram tiles there were one or more which related to the story of Richard Cœur de Lion, as shown by Shurlock, and some inscriptions have been found with his name. One tile is certainly the combat between Richard and Saladin. The king is crowned and carries the English shield 'with lybardes painted well'. The design agrees very closely with the description in the Romance of Richard Cœur de Lion. It is certain, moreover, that the story of the combat goes back to a time earlier than our tiles, for an order of Henry the Third's for paintings to be executed on the wall of a chamber of the royal palace at Clarendon directs that the subject be the story of Antioch and the combat (*duellum*) of King Richard. According to the story in the romance, Richard agreed that if the Sowdan should slay him—

That Christian men should go  
Out of that land for ever mo.

This, then, is the subject of our tile. The tile, taken together with the subject painted at Clarendon, shows that the story of the combat between Richard and Saladin was accepted by Richard's nephew Henry. The order for the painting of the story comes in the Liberate Roll 35 Hen. III (see Hudson Turner's *Domestic Architecture of the Middle Ages*). From the Close Roll for the year before Walpole quotes an order which mentions 'a book written in French which contains the gests of Antioch and other Kings'. Also an order that the history of Antioch should be painted in the King's chamber at the Tower, and again at Westminster in a chamber which should be called Antioch. Walpole thought that the book probably contained a history of the Crusades. The 'gests of Antioch and other Kings, with the combat of King Richard', may be the original form of the Romance of Richard Cœur de Lion. Robert of Gloucester cited a Romance of Richard, and Ellis long ago remarked that 'it is therefore certain that such a work, probably composed by some of the French poets who attended the monarch in his expedition to Acre, was known and used as an authority' before the end of the thirteenth century. He doubted, however, whether the existing romance closely represented such a work. The agreement of the Chertsey tiles with its stories, however, goes to prove that it did. The romance opens with a tale about the King of Antioch and his daughter, and hence—especially if it was a painted book—might be described as the 'gests of [the King of] Antioch and other Kings'. Shurlock supposed that other tiles were also designed from the story of King Richard, and one of them certainly looks as if it might be the killing of the Saracen to serve as pork, as in the romance.

As besides the Tristram story the history of Richard was drawn from, it is likely that still other romances furnished subjects for the tiles. One of them shows an encounter between a fully armed knight on foot and a lion. The

knight is not Richard, for his shield bears only a chevron. A combat between a knight and a lion is one of the commonplaces in the romances. A scene treated in a similar way on two ivory caskets, one at the British Museum, and the other at South Kensington, is said to represent an exploit of Gawain. Compare also a seal in Prior and Gardner's *Sculpture*, Fig. 5. Shurlock thought of the knight Côte-Mal-Taillé, but discarded the idea because he considered that the bearings of the shield would not allow of this. But the heraldry of the romances is hopelessly confused. In *Persival le Gallois* one Clamados killed a lion which 'ramped towards him all of a fury', and Lancelot, in the same romance, also kills a lion. Besides this tile there are three others which show combats with lions. One of these has been assigned to the Tristram series, and another to the Richard series; but both these



FIG. 5.



FIG. 6.

identifications are extremely improbable. Yet another was illustrated by H. Shaw, and this one is represented more completely by a drawing at the Architectural Association. The knight here has the shield shown in Fig. 5. It is highly probable that other romances were drawn upon besides that of Tristram and Iseult, and the history of King Richard.

Other than the romance tiles there were a series representing the signs of the Zodiac, and another of the Labours of the Months. Also a panel of three Saints and a great variety of ornamental tiles. The Months and Signs are as finely drawn as the romance tiles, but they are much smaller. Like them they are much broken. Harrowing (Fig. 6), Pruning, and Reaping may be made out. Also Sagittarius—very fine, Taurus, the Ram, and the Goat.

The composition of three figures standing under canopies forms a panel made up of twelve square tiles. It has been said that the figures cannot be



those of saints, for they are without nimbus; but the crouching figures on which the archbishop and the king stand show that they were martyrs, probably St. Thomas and St. Edmund. There was an altar to the former at Chertsey, and doubtless these tiles were specially made for the church. They are later in style than the romance tiles, and can hardly be earlier than about 1310-20. They must represent a queen (Isabelle?) between two saints. The queen carries a squirrel, a fashion of the fourteenth century. Many repetitions of this group, as of the other tiles, were made. One set is in the British

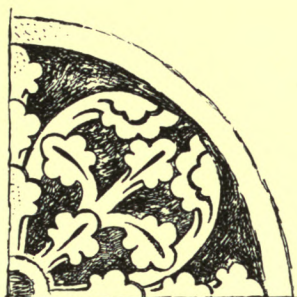


FIG. 7.



FIG. 8.

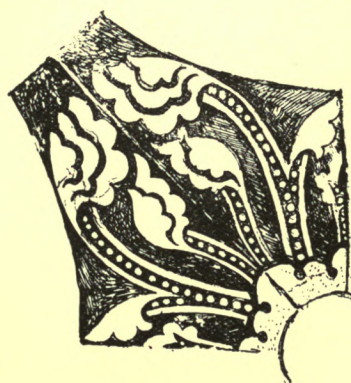


FIG. 9.

Museum, and fragments of two others are at Little Kimble. A piece of an archbishop was at Winchester about the middle of last century.

The patterned tiles are too various to deal with, but they are as fine of their kind as the picture tiles. At the British Museum there is a panel of pattern-work made up of sixteen tiles. It is imperfect at the corners, but it may be completed by comparison with tiles found at Hailes Abbey (see St. Clair Baddeley's *A Cotswold Shrine*). One of the tiles of a similar set is at Westminster. There were also sets of four, and two varieties of these are at South Kensington; one of them, much broken up, is restored on Plate I.

See another at Hailes. Figs. 7, 8, 9 show the type of ornament. Prototypes of these ornamental panels, as of the figure subjects in regard to style, are found in the Westminster chapter-house.

*Date and Distribution.* In the chapter-house at Westminster Abbey there still remains the original tiled floor laid down between 1253 and 1258. Some of these are picture tiles, others are patterns, and there are inscriptions made up of separate letters like some of those at Chertsey. The Westminster tiles are perhaps a little earlier in style, but they are closely akin to the Chertsey tiles (Fig. 10). They must have been made at the same place from designs by the same able artist. These two groups stand apart from others in their great and equal excellence. They are similar in thickness and technique, and the style of drawing and the rendering of drapery are alike in both sets. The



FIG. 10, from Westminster Abbey.

throned kings are almost identical in both, and the two huntsmen at Westminster are closely like the figures of Tristram. The harps and the hands of the harpers are similar in both. We have seen above that at Westminster there is one detached tile exactly like those which formed the large ornamental squares at Chertsey, and this gives us a direct link of connexion between the royal works and the Chertsey tiles. Again, it is known that the tiles at Westminster were brought by water, possibly from Windsor. Fragments of Chertsey tiles have recently been found at Hailes Abbey, which was built by Richard of Cornwall, brother of Henry the Third, the builder of Westminster Abbey. Now Chertsey is close to Windsor, and must often have been visited by the king. A mandate of the twenty-eighth year of his reign was issued from Chertsey. Taking all these points into consideration, the probability emerges that tiles of this type were made in the first place for the king



connoisseur for some of his palaces. Many of his orders contain references to pavings of tile, and as early as 1237 he directed that the little chapel in the Palace of Westminster should be paved with *tegula picta*. Burges arrived at the conclusion that the romance tiles could hardly have been designed in the first place for an abbey church. The duel of King Richard and Saladin, as we have seen, was a favourite royal subject, and some border patterns are designed with castles and fleurs-de-lis, and others with crowns (Fig. 11). Some of the smaller tiles had heads of kings and queens, and the group of later tiles contained the portrait of a queen. The floor of Westminster chapter-house, by the same artist, was laid down for the king, and his brother used Chertsey tiles at Hailes; it is not unlikely therefore that the Chertsey floor was a royal gift.

It seems probable that the group of three figures, one of which was St. Thomas, and another the portrait of a queen, was specially made for the abbey church. We have one certain instance of the romance tiles having been used together with some later specially made tiles at Halesowen, where, with a large number of romance tiles, a group was found with a portrait of Abbot Nicholas and an inscription showing that he dedicated the floor. This abbot died in 1298, and the style of these special tiles is considerably later than that of the Tristram series. If we date the tiles of Abbot Nicholas *c.* 1280-90, and the tiles of Westminster chapter-house 1255, the romance tiles may be dated *c.* 1260-70. Dr. St. John Hope tells me that fragments of Chertsey tiles have recently been found at Cowdray, and that others were dug up at Haughmond.

Tiles like some of the smaller ones used at Chertsey are known at Cuxton and St. Cross (see Nichols). I would also associate with the same school some border tiles of two knights tilting or fighting with swords. One of these from Great Bedwin is in the British Museum; others have been found at Gloucester, Tintern, Margam, Rochester, and Westminster. The Chertsey tiles were the most remarkable works of the kind made in England, and none are known in France which can compete with them. They were evidently famous and used for a long time. They were made in the south of England, probably at Chertsey itself; one point in proof of this is the great variety of tiles used at the abbey, some being manifestly later than others in date. As Henry Shaw said, it is evident that they were executed at different periods.

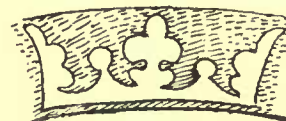
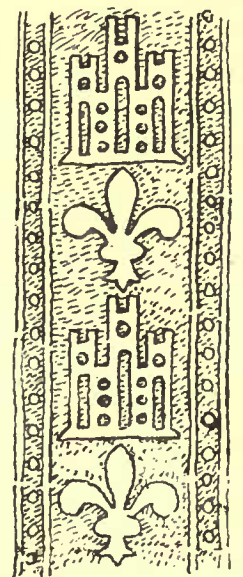


FIG. 11.

While working at this subject I have identified the designs on an interesting piece of fourteenth-century German embroidery at the Victoria and Albert Museum. We find on it Tristram's fight with the dragon, which kills his horse; he cuts out the tongue of the creature; the wicked seneschal then chops off its head and claims the prize, &c. This embroidery should be compared with another similar piece illustrated by Dreger (Pl. 176). There is also in the same museum a large Sicilian quilt embroidered with subjects from the same story; one of the designs, Tristram challenging Morholt with his lifted glove, is interesting in comparison with one of our tiles. On this quilt Tristram's shield bears three horns. It may also be mentioned that a set of photographs from the Munich Tristram may be consulted in the Art Library at South Kensington.

[The illustrations on the two plates are as follows: Plate XXXVIII, two top circles are (a) Tristram harping in the boat, (b) Tristram and King Mark: two lower circles, subjects uncertain (these four are taken from the illustrations in Dr. Shurlock's work): small square is a restoration of ornamental tiles from fragments at South Kensington, made by Mr. Bonnaud at my suggestion. Plate XXXIX, general arrangement of tiles taken from a drawing by Mr. H. P. Drew published in *The Building News*, March 22, 1878: the bottom subject on the right has not been otherwise published: three circles from drawings by Mr. J. R. Holliday, (a) Tristram, (b) King Mark, (c) Tristram and Iseult.]





THE ROMANCE TILES OF CHERTSEY ABBEY.









ST. PHILIP.



ST. JUDE.

Painted panels from the Rood-screen of Cawston Church.



## THE ROOD-SCREEN OF CAWSTON CHURCH

BY EDWARD F. STRANGE.

THE fine church of Cawston, in Norfolk, dedicated to St. Agnes, was mainly built by Michael de la Pole, Earl of Suffolk (died 1414), and Katherine his wife, who survived him. It has many points of interest; but the purpose of this note is to consider one only, the rood-screen, which happens to be fairly well preserved, and is, moreover, a good example of the better class of East Anglian painted screens, setting aside such as are of exceptional merit—as those of Ranworth, Southwold, or Barton Turf.

The tracery of the screen is of the usual type prevailing throughout the Eastern Counties at the close of the fifteenth century, and is lofty and well proportioned. The screen is divided into ten bays, the base of each being filled with a pair of painted panels—making twenty separate paintings in all; four of which—having representations of the Four Doctors of the Church—are on the doors leading to the chancel. The remaining sixteen panels are devoted to SS. Agnes and Helena, the Twelve Apostles with St. Paul, and that curious and interesting personage, Sir John Schorn, good accounts of whom were contributed by the Rev. James Bulwer to *Norwich Archaeology*, vol. ii, 1849, and by the Rev. W. Sparrow Simpson to the *Journal of the Archaeological Society*, vol. xxiii, 1867. These panels are the work of three different painters: those (8) on the north side of the doors by one; the doors and two figures next them by another; and the remaining six, on the south side, by a third. The latter group of six are, it is to be observed, all on parchment, cut to the outlines of the figures and fixed on the panels in such a manner as to show that the stencilled background was in position before them. They are, therefore, late additions to the screen. The Rev. James Bulwer, in the paper quoted above, says, ‘The figure (of Sir John Schorn) is executed on paper; and this, and three adjoining subjects have been fixed over others of earlier date and ruder execution.’ As we have noted, there are six paintings on parchment, but at the present time no evidence is visible of what lies beneath them. Before this point is finally dismissed, however, a parallel instance (not the only one, I believe) may be indicated. At Lessingham, Norfolk, not only are there several paintings on paper, but the character of the originals that underlie them can unmistakably be seen. In this case five of the figures of the Apostles were covered up in favour of the Doctors of the Church and St. Giles; and a possible

explanation is that this hasty restoration of a partially defaced screen took place during the reign of Queen Mary.

The subordinate decoration of the screen must have been extremely rich. Each panel has a ground powdered with stencilled ornaments, which are often beautifully designed and invariably placed with good judgement. On the north side of the gates this powdering is small and conventional in character, as will be seen from the illustrations (Plates XL, XLI). The parchment paintings, however, are set up on much more elaborate patterns of almost realistic floral growths arranged with rare grace and sense of balance. The mouldings and mullions of the screen are also richly patterned with floral ornaments, examples of which are now reproduced; and they also have the remains of a remarkable species of gesso ornament, which in its present application is almost characteristic of the East Anglian School. This gesso work, which is finished with gold and colours, appears both on the front surfaces of the mullions and in the form of a continuous lateral band running, laterally, throughout the whole width of the screen at the level of the lower parts of the heads of the figures on the panels. The late Mr. G. Y. Wardle, in his manuscript description of the screen at Southwold (written in 1863 and now in the Victoria and Albert Museum), says that 'the composition for these (ornaments) is a kind of putty; an oil size was used throughout'. Plate XLII reproduces characteristic examples of the patterns, which were produced by means of a sort of stamp or mould similar to that used for marking butter. Of the two compartments with architectural canopies, that still preserving a figure of St. Michael occurs exactly on the screen of the neighbouring church of Marsham, and the other at Aylsham. No doubt systematic search and comparison would reveal other surviving examples of the use of these moulds. It is much to be hoped that it may be undertaken, for by this means a valuable indication would be obtained as to the date and origins at least of the decorative work—possibly, when churchwardens' accounts come to be fully deciphered, collated, and indexed, of the actual identity of the man who made them. The details at Marsham and Aylsham exactly correspond, it should be said, even to the accidents; the composition used is red in colour. Two fragments still remaining at Cawston throw a good deal of light on the technique and style of the original work on these mullions. In the drawing on the left in Plate XLII (that corresponding with the Aylsham screen) the mouldings only are in gesso. The niches formerly contained figures of saints, drawn in black outline on silver leaf, and protected with glass, a scrap of which still exists. Glass was also used in this way at Southwold, and it is interesting to refer to its employment as a surface finish to colour in the well-known brass of Sir Hugh Hastings at Elsing, Norfolk (A.D. 1347).

We have already referred to the fact that the panels are in three different manners. The eight figures on the north side are well placed within their



niches, and the drapery is treated with knowledge and skill ; but they are rather squat in form, although their decorative value is considerable. Under these eight figures (in four pairs) is what survives of an inscription in Old English characters, 'Prey for the sowlis of William Atereth and Alice his wyff the weche dede these iiii panys peynte be the executoris lyff.' We have not been able to trace this name, and no will has yet been discovered which might give a clue to the date of the work. The next six figures, including those of the Four Doctors on the chancel gates, are much more stiff in form and mechanical in execution ; they are of no great importance from the artistic point of view, in comparison with those on either side of them and many figures in other churches. But in the figures painted on parchment we have evidence of individuality which is not often found in screen-paintings. The heads of the Apostles St. Philip, St. Jude, St. Simon, and St. Matthew (the eleventh to the fourteenth figures, counting from the north end of the screen) are treated almost with realism. No fault can be found with the drawing of these figures ; indeed, they suggest strongly that they were done from living models, so definite is the characterization of the faces. The outer cloaks of the Apostles are heavy, perhaps, and less effective as decoration than the draperies of the figures in the group on the northern side of the screen ; but, again, there is no reason to suppose that they were not studied from real material. The under vestments are rich brocades, elaborately patterned, as in many other instances. Mr. Wardle noted (and the point is of great importance) that figures with 'precisely the same draperies (as those of St. Jude and St. Simon) are painted on the panel at Worstead, and apparently by the same hand'. That of St. Simon at Cawston 'is also used in Marsham Church for the St. Peter, but in this case the painting is very bad'. He also notes, writing in 1866, 'The eyes of these figures all burnt out by little boys, recently'—i. e. the figures of the four Apostles at Cawston, above mentioned. So this particular defacement need no longer be attributed either to the iconoclasts of the sixteenth or to the Puritans of the seventeenth century.

On the question of date, there are a few observations to be made. Several writers have, quite arbitrarily, dated the Cawston screen-paintings as about the year 1450. In regard to this, we may remark, to begin with, that the structure of the screen is of one period, and shows no signs of having been erected in instalments. 'In 1460' (says Blomefield) 'John Barker of Cawston buried there, gave ten marks towards seating the church, and ten marks towards building the rood-loft, commonly called the candlebeam.' The inference is, certainly, that the fabric of the screen itself was not completed—perhaps not even begun—at that date. As we have seen, nothing is known of William Atereth and his wife, who paid for painting the panels on the north side ; but Blomefield quotes another bequest—'1504 Richard Broune of Caston

buried before the image of our Lady of Pity, in the Chapel of Our Lady, in the Church of St. Agnes at Caston, gave 4 marks to paint a pane of the rood loft. . . .’ This gives us a definite date when the decoration of the screen was presumably still unfinished; and it is to the period between about 1490 and 1510 that I am inclined to attribute the whole of it. In support of this, we have already seen that the gesso work corresponds in detail with that at Aylsham and Marsham. The latter screen is undated, but the former still bears a donor’s inscription, with the date 1507. A correspondence in the figures with the screen at Worstead has been pointed out, and the date of the latter is 1501. Trunch Church has a screen, certainly of the same class, dated 1502; and others might be mentioned. If we agree with Wardle’s opinion as to the draperies at Marsham and Worstead, we may reasonably assume the work at Cawston to have preceded that in both those churches, and thus to be earlier than 1501 so far as regards the figures on parchment. There is good reason for supposing the decoration to have been earlier than these, and this would place Cawston first of the group in this respect also. On this assumption it is not unreasonable to connect the bequest of Richard Broune (1504) with the ‘panes’ on the chancel doors and the figures by the same hand, and to look upon them as the concluding touch to the whole scheme. In connexion with the use of parchment or paper, we have already alluded to the case of Lessingham, where it has been suggested that this hasty expedient was due to the Marian revival. The Lessingham paintings are certainly later in character than the generality of Norfolk work; and that the same argument does not apply to Cawston, would seem to be disproved by the fact that what appear to be, more or less, copies of the parchment paintings in this place, occur on the panels at Marsham and Worstead—the latter being dated. The Marsham screen, of all, appears most closely to resemble Cawston throughout, both in its construction and its ornament. No doubt it came from the same group of craftsmen—a group almost certainly associated with the locality. The decoration throughout would be done by this group—a master, one supposes, and two or three sons or apprentices. A contemporary account of charges incurred in 1496–7 by the churchwardens of St. Mary at Hill in the reconstruction of the rood-loft (quoted by the Rev. J. C. Cox in *Churchwardens’ Accounts*, p. 177) affords about as good an illustration of the transaction as one could desire, and gives us the names of two unmistakably English craftsmen engaged thereon:

- |   |       |
|---|-------|
| To Sir John Plumer for makynge of the fygyrres  | xx d. |
| To the karvare for makynge of iij dyadems and of one of the Evangelystes, and for mendynge the Roode, the Crosse, the Mary and John, the Crown of thorn with all other fawles | x s.  |
| To Undirwood for paynting and gyldynge of the Roode, the Crosse, Mary and John, the iiij Evangelistes and iij diadems, with the ij nobilles that I owe to hym in moneye       | v li. |





ST. AGNES.

ST HELEN (OR ST MARGARET).

Painted panels from the Rood-screen of Cawston Church.

DRAWN BY E. W. TRISTRAM.





It is evident that the 'fygyrres' made by Sir John Plumer were not those sculptures surmounting the rood, which a 'karvare' was employed to repair, and Undirwood to paint and gild.

In 1507 we have, in the Bassingbourn accounts, the use of the precise term which occurs in the Cawston inscription—'Item, giffen in Ernest to a peyntur for iij panes and ij ymages with their Tabernacles in the Rood loft . . . . iij d.' These were, as shown by another entry, done by 'the peynter of Barkwey'. In 1533, at St. John the Baptist, Bristol, 'Paid unto old Solbe for peynting of oure rode lofte and mending the images . . . iij li'; and, 'Unto the said Solbe for peynting of the nether roode and lofte more with the ij small images and the xij apostles with the angels . . . ij li. xij s., iij d.'

Wardle, in his notes, described the technique of the screen-paintings at Southwold as follows; and his remarks, which are the result of close and accurate observation, may well be quoted in application to those of Cawston: 'Before painting, the figures were drawn on the white ground with black, the shadows being hatched with the same. . . . The principal pigments were the earths, vermilion lake of two qualities, an azure blue, indigo, verdigris, terre-verte, ivory and blue-black, and, perhaps, yellow lake. The azure blue has been used for the draperies of six of the figures and in small quantities on other parts of the screen; it has gone very dark and green in all but one case and more especially in the shadows, where the vehicle was used very thickly. The exceptional case . . . has not the same gloss as the others, and the preservation of the colour may therefore be due to the mixture of an essential oil with the vehicle. . . . The vehicle was resinous.' Elsewhere he refers to the latter in general terms as 'oleo-resinous'. Professor Lethaby has already indicated examples of the early use of oil as a painter's medium in this country. The Rev. J. C. Cox supplies an instance of its purchase for a rood-screen—that of Yatton in 1454, where we find the following items:

|   |            |
|---|------------|
| For colers late boffte at Bristow                               | ij s. j d. |
| For the paynter ys hyre a wyke                                  | xx d.      |
| For the same paynter ys bedde                                   | ij d.      |
| For feschyng of a stone from Chelsey to grynde colers therewith | j d.       |
| For a quarte of peyntyng oyll                                   | v d.       |
| For divers colers boffte  | xxij d.    |
| For golde to paynte the angell                                  | vj s.      |

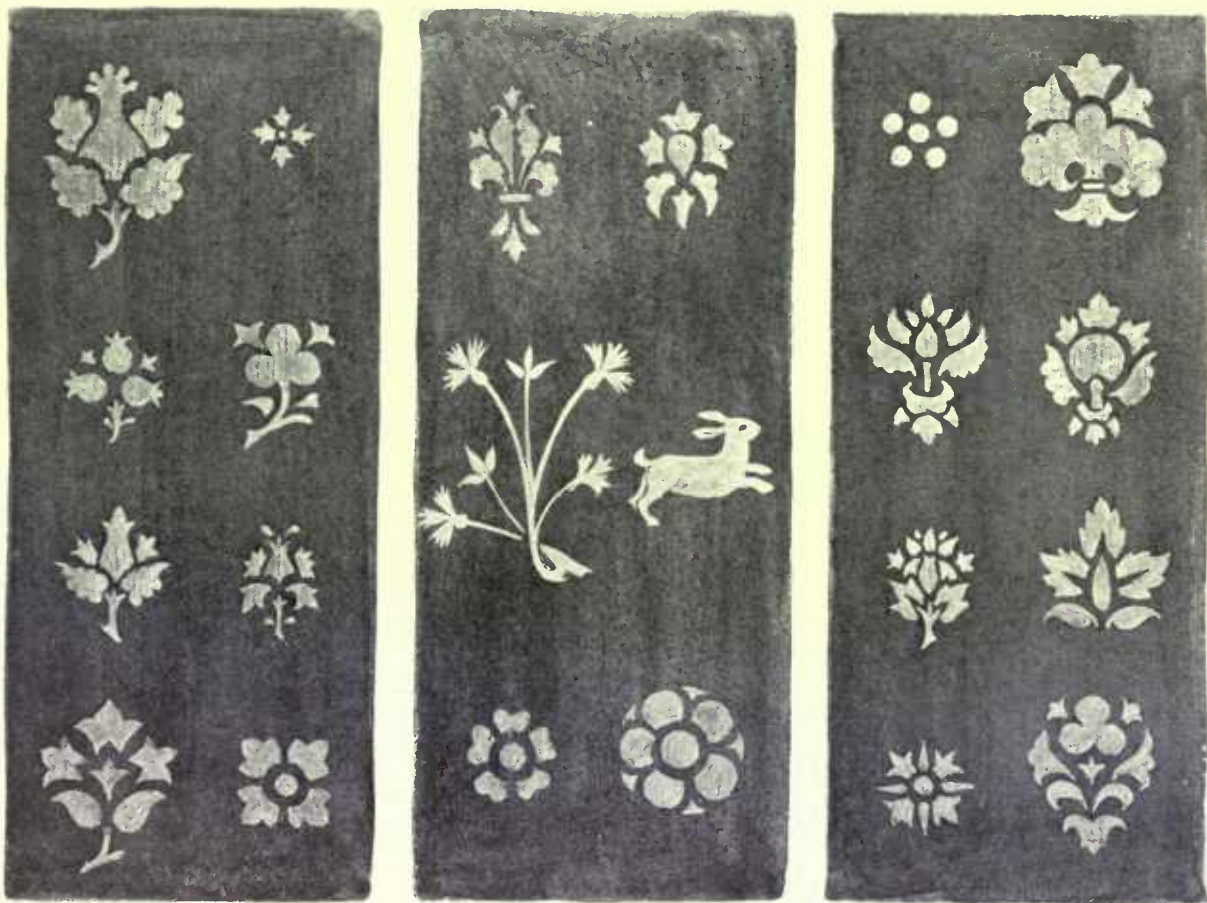
The purchase of varnish is also recorded; so that there are substantial grounds for concluding that Wardle's theory as to the medium may be accepted.

A generation or so ago it was the custom to attribute all work of this kind to 'Flemish' painters. The influence of Flemish and German art on that of England, and particularly on that of East Anglia, is undeniable. The commercial bond between the countries was particularly strong, and manifested itself in the

arts as in other directions. But there was no necessity to cross the seas to find men capable of painting rood-screens. Over and over again, in the documents of the period, are references to names of painters, carvers, gilders, and imagers who are undeniably English. The question must be considered in relationship to the other arts practised in this country during the fifteenth and early sixteenth centuries; and, here again, we have plenty of evidence that the persons engaged therein were of native origin. The circumstances were peculiarly favourable to just that development which actually occurred. The aristocracy, politically divided and exhausted with the Wars of the Roses, was hardly in a position to patronize the arts and to develop, encourage, and glorify the individual artist, as was the case in Italy. Yet there was no period in the history of English art that saw so many churches built, and those so richly decorated, as that which covered the epoch of the most deadly internecine war that has ever taken place within our boundaries. It was the age of the growth of the merchant and the craftsman. The church, with its lights and chapels, founded and endowed by the local gilds, was the centre of the social life of the community. And the work of decorating these churches was carried out mainly not only at the cost of merchants and craftsmen, but by men of similar social standing—simple craftsmen, untravelled save as their calling led them, with no literary folk about them to magnify and record their achievements, or set down for future generations the incidents of their quiet lives. We see, thus, a high level of craftsmanship, but little individuality in these paintings. In a social atmosphere such as that of Italy, there can be little doubt that, here and there, one or another of these craftsmen would have progressed towards high rank as an artist—such as, we may guess, the painters, whoever they were, of the screens at Ranworth, Barton Turf, Southwold, and perhaps of the parchment panels at Cawston. But until a systematic examination of the wills and churchwardens' accounts of the district has been completed, we must rest content with, and need not be ashamed of, the great band of anonymous men who so beautifully adorned the churches of the Eastern Counties.

Some speculation has also been indulged in as to the origins of the figures, and there have been vague suggestions as to the influence of German woodcuts or gravings. Now there were not many prints that could have helped the draughtsmen of these single figures of saints, with their richly patterned robes and vestments, at the period in the fifteenth century when the types begin to assume what we may call their standard forms. Such woodcuts as existed would have left the designer much to do, and there is nothing to show that they ever reached this country in anything like considerable quantities. But another source of inspiration has not hitherto, I believe, been suggested; and I venture to put it forward as worthy, at all events, of examination. A character-





THE ROOD-SCREEN, CAWSTON CHURCH. DETAILS OF PAINTED DECORATION.

*From Drawings by E. W. Tristram.*







THE ROOD-SCREEN, CAWSTON CHURCH. DETAILS OF PAINTED DECORATION.

*From Drawings by E. W. Tristram.*





istic of the screen-paintings is the richly patterned and beautiful robes in which the figures are often arrayed. In many cases the painter of a rood-screen would have needed to go no further than the treasury of the church in which he was working for models for ornament of this kind. These churches were astonishingly rich in brocaded and storied vestments of the very class represented in the paintings. And the orphreys of the chasubles were frequently embroidered with just those single figures, standing, robed, on tessellated pavements and within architectural canopies, that we find on the screens. That this treatment was earlier in embroidery than in the screen-paintings was proved by the Loan Collection of English Embroideries, organized by the Burlington Fine Arts Club in 1905. It is sufficient, for the argument, to refer to the 'Two panels from a Vestment' lent by the Musée Royale, Brussels (Case D, No. 7), and reproduced on Plate VIII of the illustrated catalogue. These are attributed to about the year 1300; and the exhibition contained specimens carrying on the tradition and showing its development until, with the chasuble lent by Mr. R. C. Adams Beck (Plate XXIV), the cope lent by Oscott College, Birmingham (Plate XXI, No. 1), and that belonging to St. Dominic's Priory, Haverstock Hill (Plate XXVIII, No. 1), we come actually into touch with the very material with which the screen-painters dealt. I am almost tempted to say that I could identify the actual pattern of the velvet ground with that on some of the Norfolk screens—there is certainly one pattern at Ranworth (a drawing by Mr. Tristram is in the Victoria and Albert Museum, No. E 2969-1909) which differs only in slight detail. This orphrey must have been made before the death of Henry de Beauchamp, Duke of Warwick (d. 1445), whose arms, impaling those of his wife, it bears. The other examples of orphreys mentioned may be placed about the close of the fifteenth century—the date which I am inclined to give to the screen-painting at Cawston.

I would, in conclusion, venture to take this theory back yet another stage. From the screen-paintings of Norfolk to the great English school of figure-sculpture of the thirteenth century, of which Wells Cathedral supplies perhaps the source and, at the same time, the culmination, may seem a far cry. But do not the storied embroideries of the vestments so widely distributed throughout the country, and so readily accessible to craftsmen of every kind working in the parish churches, offer a more rational means whereby the ideas ruling them, and clearly akin to those of the sculptures, could have been impressed on art-workers of every kind?







THE ROOD-SCREEN, CAWSTON CHURCH. DETAILS OF GESSO AND PAINTED DECORATION.  
From Drawings by E. W. Tristram.











SPRING.  
Tapestry at Hatfield House. English; circa 1611.



## THE HATFIELD TAPESTRIES OF THE SEASONS

By A. F. KENDRICK.

GENERAL opinion a few years ago seemed to allow no middle course between the extremes of supposing, on the one hand, that a tapestry of the fifteenth century was quite as likely to be the work of English weavers as one of the sixteenth or seventeenth; and, on the other, that all old English tapestries were woven at the Mortlake factory, which was not founded until the reign of James I.

Research among documents, and examination of the tapestries in country houses, have added to our scanty store of knowledge, but there remains still a great deal to be elucidated.

Hardly ten years since, when the Duke of Devonshire's tapestries representing hunting-scenes were being brought together, piece by piece, and their wonderful beauty first began to be revealed, it admitted of serious debate whether they were of English workmanship, and the balance of opinion seemed to be in favour of the view that they were.<sup>1</sup> Yet one thing becomes perfectly clear as we look at them—that the resources of the craft are here as skilfully handled as they can be. Such works do not spring up like Jonah's gourd. The tradition and experience of generations of antecedents are required to lay the foundations of a structure like this, and England could make no such claim. It is true that tapestry-workers followed their calling here and there about the country as early as the fourteenth century, but we do not know what their work was like, and an important part of it may have been the repair and alteration of tapestries made abroad. So far, we are unable to point to a single piece of tapestry as indisputably English work earlier than the latter half of the sixteenth century, and even those known to have been made before the last years of the reign of James I can be counted on the fingers.

In the first half of the sixteenth century Cardinal Wolsey, when furnishing Hampton Court, sent his orders for tapestries to the Low Countries, sometimes requiring them to be made to the measurements of the rooms for which they were intended. The tapestry now in the Treasury of Sens Cathedral, with the Cardinal's arms on the border, is Flemish, and the large collection now at Hampton Court does not include a single English specimen of earlier date than the seventeenth century.

<sup>1</sup> See *Architectural Review*, vol. xi, p. 90, and xv, p. 147.

At Aix in Provence is a series of tapestries made for another English prelate, William Warham, Archbishop of Canterbury. His arms are woven in them, with the date 1511, but they are evidently the work of the Low Countries. By the second half of the sixteenth century the first of any account among English tapestry factories was already working, but yet when it was desired to commemorate, in a set of tapestries, one of the greatest events in English history—the defeat of the Spanish Armada—the tapestries were designed and woven by foreigners abroad.

They were made less than a score of years earlier than the tapestries of the Seasons at Hatfield, but their character was altogether different. They form the subject of a volume published in 1740 by John Pine, entitled *The Tapestry Hangings of the House of Lords*. There were ten of them, representing the successive engagements of the fleets as they sailed up the Channel. Portraits of the English commanders were introduced into the borders. The designer, Hendrik Cornelisz Vroom of Haarlem, made use of the maps and descriptions in a book by one Robert Adam, entitled *Expeditionis Hispanorum in Angliam vera Descriptio, A. D. 1588*, containing ten charts of the sea-coasts of England showing where the battles took place. The tapestries were woven by a weaver of the Netherlands, Frans Spierinck. Pine stated that his object in reproducing them was ‘because Time, or Accidents or Moths may deface these valuable Shadows’. His apprehensions were more than realized, for they perished at the burning of the Houses of Parliament in 1834. From the engravings it may be inferred that they were in the style of other tapestries woven in the Low Countries at the time, and they had none of the peculiar features of the tapestries about to be described.

The Hatfield tapestries have an English shield of arms in the border, but this circumstance by itself would be very slender grounds for assuming that they are of English workmanship. The date recorded on one of them is 1611, eight years before the foundation of the Mortlake works, and the attribution to that factory is therefore out of the question, but it is very probable that there were in England at the time craftsmen sufficiently trained in the process to undertake the weaving of the four panels.

The first serious attempt to establish on a lasting basis the tapestry-weaving industry in England was made about sixty years earlier by William Sheldon, a gentleman owning lands in Warwickshire and Worcestershire. He has left on record the reasons which led him to make the venture. He wished to provide employment for the people on his lands, and to keep money in the country which was being sent abroad. The facts summarized here were collected twenty years ago by the Rev. W. K. R. Bedford, and are printed in the *Geographical Journal* (vol. ix, pp. 211–14).

One Richard Hickes of Barcheston was dispatched to the Low Countries





SUMMER.  
Tapestry at Hatfield House. English; circa 1611.









AUTUMN.  
Tapestry at Hatfield House. English; circa 1611.







to learn the process, and on his return looms were started at Barcheston and Weston. Sheldon died in 1570, commending the enterprise to the care of his son, but the installation and maintenance of a tapestry factory is a costly matter, and public interest was perhaps not sufficiently aroused. At any rate, the only tapestries which can be positively asserted to have been made by these weavers are the five maps—two in the Bodleian Library at Oxford and three in York Museum. To these may be added with much probability the heraldic panel with the arms of the Earl of Pembroke (d. 1570), in the Victoria and Albert Museum.

All trace of the activity of the factory is soon lost, but it seems probable that weavers who had worked there, or had learnt their trade from others who had done so, were still working in some part of the country in the time of James I.

At the time of the foundation of the Mortlake factory, in 1619, provisions were made in respect of tapestry-weavers who might be already working in the country, although the declared aim of the promoters of the project was to establish the manufacture of tapestries in the kingdom.

Returning to the Hatfield tapestries, their unusual character strikes us at once. There is an amateurishness and naïve simplicity of representation which we do not usually look for in large tapestry panels. Scant regard is shown to the laws of perspective, and the rules of pictorial composition lie buried beneath a load of symbolism. The bright red streaks shown in the sky are seldom transferred to the tapestry-loom; and the crowding of allegorical pictures in the borders—there are over forty in each piece—is probably unique in tapestry work.

The figure of a deity, on a scale larger by far than any other in the tapestry, presides over each season of the year. The three months are in each case symbolized by the signs of the zodiac in the sky. A broad and diversified landscape with a hilly background is made the scene of the appropriate labours and field sports.

The idea of representing the toils and occupations of the different times of the year was by no means unknown to earlier artists. Such pictures constantly occur in the calendars of service books, and mediaeval theologians compared the months to the twelve Apostles and the seasons to the four Evangelists; but the seventeenth century had other tastes in the matter of allegory.

The choice of the subject may have been merely prompted by picturesque ideas associated with the open-air sports and occupations of rural England, but allegory is to the fore in the borders, and on that account it is interesting to see that among the emblems in Whitney's book, to which we shall refer presently, the Seasons themselves find a place. The motto is 'In quatuor anni

tempora'. The woodcut represents a tree, a vineyard, and birds. The moral below the woodcut is as follows :

By swallowes note, the Springe wee vnderstande,  
 The Cuckowe comes, ere Sommer doth beginne:  
 The vinefinche showes, that haruest is at hande:  
 The Chaffinche singes, when winter commeth in:  
 Which times they keepe, that man therebie maie knowe,  
 Howe Seasons chaunge, and tymes do come and goe.

The first panel here illustrated is 'Spring' (Pl. XLV). The presiding deity is Venus. The mass of flowers arranged about her hair and the large nosegay in her hand seem to suggest that the artist had the goddess Flora in his mind, but Cupid at her side with his bow and arrow, and the pair of doves resting on her knee, leave no doubt as to her identity. The signs in the sky are the Ram, the Bull, and the Twins. Spring flowers grow in abundance, and the distant trees are in blossom. The occupations represented are milking, fishing, hare-coursing, and stag-hunting. In the last-named scene, where the animal is chased by huntsmen on horseback and hounds, a man fires a musket at it from behind a tree. In the middle distance, to the left, May-day festivities are in full swing in a meadow before a moated house.

The deity in the 'Summer' panel is Ceres (Pl. XLVI). She has ears of corn in her hair, and is seated upon a heap of grain under an apple-tree. The signs in the sky are the Crab, the Lion, and the Virgin. Fruit, vegetables, and grain cover the ground. Figures are occupied in harvesting, sheep-washing, sheep-shearing, and pasturing cattle. The trees in the background are laden with fruit. The sailing-ship peacefully riding below the walls of a port of Oriental aspect in the distance seems to denote the fitness of the season for sea-traffic and commerce with foreign lands, in contrast to Winter, as we shall see later.

Bacchus is the deity of 'Autumn' (Pl. XLVII). He is wreathed in vine-stems and holds aloft a cup containing a bunch of grapes, the juice from which is overflowing. By his side is a cornucopia of fruit. The signs are the Balance, the Scorpion, and the Archer. The foreground is diversified with animals on a large scale, among them a lion, a giraffe, a leopard, and a stag. The occupations are the vintage and fruit-gathering, and a man tends a herd of swine in the background.

Aeolus is the god in the 'Winter' panel (Pl. XLVIII). He is seated upon the winds—represented in the usual guise of human heads with cheeks puffed out; the blasts are issuing from their mouths in grotesque coils. The god holds aloft a bridle, symbolizing his control of these forces, of which the destructive power is illustrated by the volcano in eruption (such phenomena being attributed to the action of the winds by the ancients) and a terrible storm





WINTER.  
Tapestry at Hatfield House. English; dated 1611.







*In occasum.*

To my Kinsman M. GEFREY WHITNEY.

131



W H A T creature thou? *Occasion I doe shewe.*  
On whirling wheele declare why doste thou stande?  
*Because, I still am tossed too, and free.*

Compare the emblem  
immediately to the left  
of the shield of arms  
in the "Spring"  
panel (Pl. XLV.)

*Superest quod supra est.*

225



A D V E deceptfull worlde, thy pleasures I detect:  
Nowe, others with thy shewes delude; my hope in heauen doth rest.

Compare the emblem  
in the right-hand top  
corner of the "Summer"  
panel (Pl. XLVI.)

*Post amara dulcia.*

To M THOMAS MYNORS.

1



S H A R P E prickes preserue the Rose, on euery parte,  
That who in haste to pull the same intendes,  
Is like to prick his fingers, till they (marre)?

Compare the 2nd emblem  
from the left in the  
bottom border of the  
"Autumn" panel  
(Pl. XLVII.)

*Inanis impetns.*

Clariss. omniū doctrina & virtutū laude ornatisimo  
vno D. LVSTO LIPSIQ.

21



B Y shining lighte, of wannishe CYNTHIAS raies,  
The dogge behouldes his shaddowe to appeare;

Compare the 3rd emblem  
from the bottom in the  
right-hand border of the  
"Winter" panel  
(Pl. XLVIII.)





at sea, with shipwrecks. The trees are mostly bare, but there is an evergreen shrub in the foreground, and two hollies covered with berries. The signs are the Goat, the Water-bearer, and the Fishes. Various figures in the landscape are slaughtering an ox and a boar, cutting trees, gathering faggots, and boar-hunting.

A bare description of the principal themes in the panels is all that need be here attempted, but the illustrations will repay a careful perusal. Points of interest will be found in the costumes of the rural folk, their carts, ladders, baskets, and other implements; the mansions and thatched half-timbered cottages; the bridges, causeways, and ships.

Turning from the central subjects to the borders, the reasons against attempting a detailed description are at once seen to be conclusive. Interlaced cables form a row of circular medallions containing emblematical subjects, each with an appropriate Latin motto. Three of the tapestries have forty-two of these subjects each, the other has forty-four. However casually the central subjects may have been put together, there is the pedantry of a whole lifetime in the borders, and we conclude that the designer must have taken his inspiration from outside sources.

In attempting to trace them we turn naturally to an English book which found much favour in Elizabethan times, Geoffrey Whitney's *Emblems*, printed at Leyden in 1586, and we can find there a number of the subjects, elucidated by the same mottoes. Emblem literature has been put to such good account in the tapestries, and its general purpose is so succinctly given in Whitney's title, that the latter may well be quoted here, though it is rather a long one: 'A Choice of Emblemes, and other Devises, For the moste parte gathered out of sundrie writers, Englished and Moralized. And Divers newly Devised, by Geoffrey Whitney. A worke adorned with varietie of matter, both pleasant and profitable: wherein those that please, maye finde to fit their fancies: Bicause herein, by the office of the cie, and the eare, the minde maye reape dooble delighe throughe holsome preceptes, shadowed with pleasant deuises: both fit for the vertuous, to their incoraging: and for the wicked, for their admonishing and amendment.'

The last lines of this title must provide the explanation for the presence of the emblems in the tapestries, for they cannot be said to make handsome borders to them.

It may be briefly stated that twenty-nine of the subjects are to be found in Whitney's volume.<sup>1</sup>

<sup>1</sup> Starting from the (spectator's) right of the shield of arms in each case, and working straight round the borders, the numbers are as follows, the pages where they will be found in Whitney's volume being quoted in brackets: Spring: 2 (p. 125), 9 (p. 25), 10 (p. 73), 13 (p. 65), 19 (p. 6), 23 (p. 31), 28 (p. 18), 29 (p. 56), 31 (p. 163), 33 (p. 97), 38 (p. 28), 39 (p. 43), 40 (p. 161, same motto,

Whitney's title has already disclosed the fact that his emblems are not all original. Among other sources from which he borrowed was a sixteenth-century book of Emblems by Andrew Alciat (or Alzato) of Milan, which went through many editions. A Latin edition of the year 1608 contains several emblems represented in the tapestries, although not in Whitney's book, while some borrowed from Whitney are not in Alciat. It is possible that a careful search through the emblem books of the time would trace the source of all the subjects in the tapestries, and that the designer or weaver would be found to have shown no originality beyond that involved in the selection.

The tapestries have been at Hatfield for less than a century. The date of production is given on the 'Winter' panel at the end of the motto of the second medallion to the right of the shield of arms—'E malis minimum · 1611' (the 6 reversed). The arms which occur on each panel show for whom they were made, as the following note, kindly supplied by Mr. A. Van de Put, will make clear :

The shield is an achievement of the arms and quarterings of TRACY, of Toddington (Gloucester), impaling those of SHIRLEY, of Wiston (Sussex), exemplifying Sir John Tracy, of Toddington, who died in or about 1648, having married, in 1590, Anne, daughter of Sir Thomas Shirley, of Wiston.

Sir John Tracy was son of Sir John Tracy (d. 1591) and of Anne, daughter of Sir Thomas Throckmorton (d. 1586), of Tortworth. He was knighted in 1603, served the office of high sheriff of Gloucestershire in 1609, and in 1642-3, when aged 72 years or more, was raised to the peerage of Ireland by the style of Baron and Viscount Tracy of Rathcoole (co. Dublin).

His wife, who was living in 1623, apparently predeceased him.

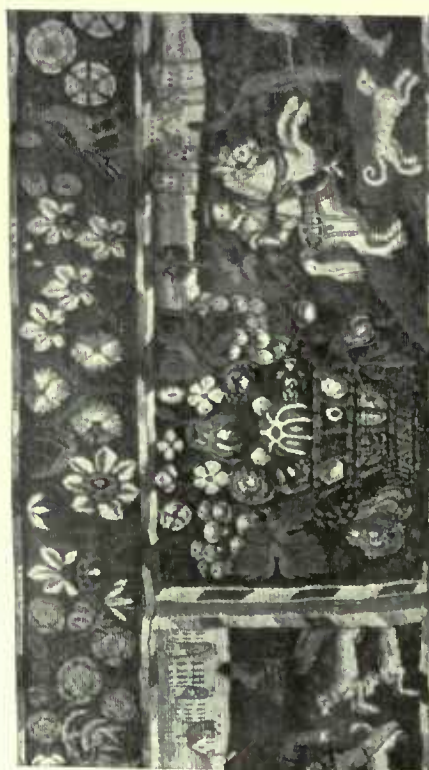
The dexter half of the shield is: Quarterly, 1, 4, or, an escallop in the chief point sable between two bends gules (TRACY); 2, 3, argent, on a chevron sable between three ogresses as many roses of the field (BALDINGTON).

The sinister half is: Quarterly of twelve—

- 1, paly of six or and azure, a canton ermine (SHIRLEY);
- 2, gules, a chevron argent between three garbs or (WALDSHEFFE);
- 3, azure, semy of cross crosslets, a lion rampant crowned gules (BRAOSE, of Bamber);
- 4, vair argent and azure, two bars gules (BRAOSE, of Gower);
- 5, gules, a bendlet or and a bendlet argent (MILO, Earl of HEREFORD);
- 6, gules, a fesse lozengy or (NEWMARCH);
- 7, argent, a chief indented sable (BAVENT);
- 8, ermine on a bend azure, three lions' heads erased or (WISTONESTON);
- 9, barry of six argent and gules, in chief three martlets sable (WEEDON);
- 10, or, three piles gules on a canton ermine a griffin segreant sable (BASSET);
- 11, or, a cinquefoil sable (BRAYTESFORD);
- 12, argent, two bars sable, on a canton sable a cinquefoil or (TWYFORD).

different subject), 42 (p. 181). Summer: 2 (p. 8), 4 (p. 160), 6 (p. 225), 10 (p. 229, variation), 19 (p. 175), 39 (p. 179). Autumn: 8 (p. 139, second), 16 (p. 167), 27 (p. 165), 40 (p. 78). Winter: 1 (p. 166, second), 13 (p. 213), 27 (p. 166, first), 33 (p. 210), 35 (p. 227).





PORTIONS OF A TAPESTRY VALANCE  
 belonging to Mr. Henry Howard, of Stone House, Worcestershire. English work; late 16th century.





The arms are surmounted by two helmets in profile, turned inwards, with the crests—

(1) On a chapeau gules turned up ermine, an escallop sable between two wings or; for TRACY.

(2) On a wreath a Saracen's head in profile ppr., wreathed round the temples or and azure; for SHIRLEY.

Authorities:

G. E. C., *Complete Peerage*, viii. 418-19.

S. Rudder, *A New History of Gloucestershire*, p. 771. 1779.

E. Cartwright, *The Parochial Topography of the Rape of Bramber*, pp. 138-9. 1830.

The Hatfield tapestries are unlike any other tapestries hitherto brought to light. They are woven, of course, by the true tapestry method, although their design is rather suggestive of the panels embroidered in a style known as *petit-point*, much practised in England at the time.

The nearest approach in the same technique is a remarkable band of tapestry work lately acquired from an old house in Worcestershire by Mr. Henry Howard, of Stone House, near Kidderminster, by whose courtesy four sections are here illustrated (Plate XLIX).

A first glance gives the impression that the band is embroidered, but with the exception of some of the huntsmen's spear-shafts, which are put in afterwards with the needle, it is made throughout by the tapestry method, which is rarely applied to articles of the kind.

The total width of the band is only 10 inches, and the greatest length just exceeds 19 feet. These measurements seem to indicate pretty clearly that it was meant for a bed valance. The lower part is in three pieces, two measuring 6 ft. 8 in. long, and the other 4 ft. 9 in. The narrow border at the top is altogether about a foot longer, to allow of its being passed round the bed-posts.

The three sections are filled with a broad undulating landscape, with castles, houses, thatched sheds, a half-timbered cottage, and a windmill in the distance.

The figures and animals are all brought into the foreground, and are represented on the same scale—a relatively large one. For the most part, they are occupied in hunting; the chase of the stag, boar, bear, wolf, fox, and hare being all represented. One sportsman has a hawk on his wrist. There are also scenes of sylvan life—sheep-washing and shearing—and rustic merry-making. One attractive scene represents a group revelling to the music of the bagpipes round an inn-sign. Each of the two longer bands terminates at one end in a vase of flowers, and at the other in an open wicker basket containing fruit. The narrow top border is filled with a row of flowering plants and birds, on a dark-green ground, with a lion's mask at the end of each section. There is a polychromatic edging in strips of the following colours: red, yellow, blue, and white. The colours throughout are bright, seven being

used, with about eighteen different tones altogether. The material is mostly silk, with a little wool, and gold and silver thread. The warps are of wool. The sky is apparently represented at sunrise. In it we see the bright colours of the Hatfield tapestries. It varies from dark to light blue with pink, yellow and white, and patches of dark crimson in parts. There is some repetition in the figures and animals, and it seems probable that many of them were taken from woodcuts in books of the time. George Turbervile's *Noble Arte of Venerie or Hunting*, printed in 1576, contains several woodcuts which may quite well have been the source whence some were derived.

Some little variation in the costumes is perhaps due to the models having been drawn from different books, but it is safe to date the valance somewhere about the last years of the sixteenth century. This is not far from the known date of the Hatfield tapestries, and, though on a very different scale, there are striking points of similarity when it is compared with them. The peculiarity of the sky, occurring in each, has been noticed. The attitudes of the figures in the hunting scenes, and the general treatment of these subjects, are very much alike. Cottages with their winding paths and gates, and the smoke coming out of the chimneys, are seen in each. The flowers fringing the foreground and lining the streams in the 'Spring' panel resemble very nearly those in the border of the valance. A smaller detail, but one perhaps not altogether undeserving of attention, is the similarity between the baskets of fruit in the valance and that seen in the foreground of the 'Spring' panel.

The valance, though very interesting, is not an ambitious piece of work. It could be woven in a room of moderate size by a single worker. It has recently come to light in Worcestershire not very far from the places where Sheldon's weavers were employed. Such facts support the theory of an English origin. Any further argument based on the similarities to the Hatfield panels is vitiated by the consideration that the latter have not been definitely proved to be English, but when a case for an English origin can be made out for each on its own merits the argument of similarity is not altogether without force.

In regard to the borders of the Hatfield panels, another work of art will help us. It has been seen that a number of the emblems in these borders are in Whitney's book; but the author himself confesses to have borrowed extensively in its preparation. May not the tapestry-designer have drawn from the original, perhaps foreign, sources? It is with the object of throwing light on this point that the Viscount Falkland's tunic is here illustrated (Pl. LI). It is of linen, embroidered in black silk in a style which leaves no doubt as to its English origin in Elizabethan times. A great deal of this 'black work' still exists in the country, and illustrations are to be found in portraits of ladies of the Elizabethan period. The tunic is supposed to have belonged to Queen Elizabeth herself, and this may well have been the case, for the





LINEN JACKET, EMBROIDERED IN BLACK SILK,  
belonging to the Viscount Falkland. English; late 16th century.





Viscountess Falkland, wife of the tenth Viscount, received it as a gift from William IV. It is fairly well known to the public, for by the courtesy of the noble owner it has for many years been on exhibition in the Victoria and Albert Museum. To those who may not have seen it there the illustration will give some idea of its appearance. It will be seen that the larger flowers and leaves growing from the stems with which it is embroidered are indicated merely in outline, so as to provide spaces for further ornamentation. Most of them are filled with a variety of animals—wild, domesticated, or mythical—birds, and insects. There are also a few emblematical subjects, and three of these are found in Whitney's book.

Another 'black-work' embroidery, belonging to Mr. Russell Sowray and now also on loan at South Kensington, has emblems worked upon it which are to be found in Whitney's volume. It is a fanciful panel, representing 'The Shepherd Buss', and beyond doubt of English origin.

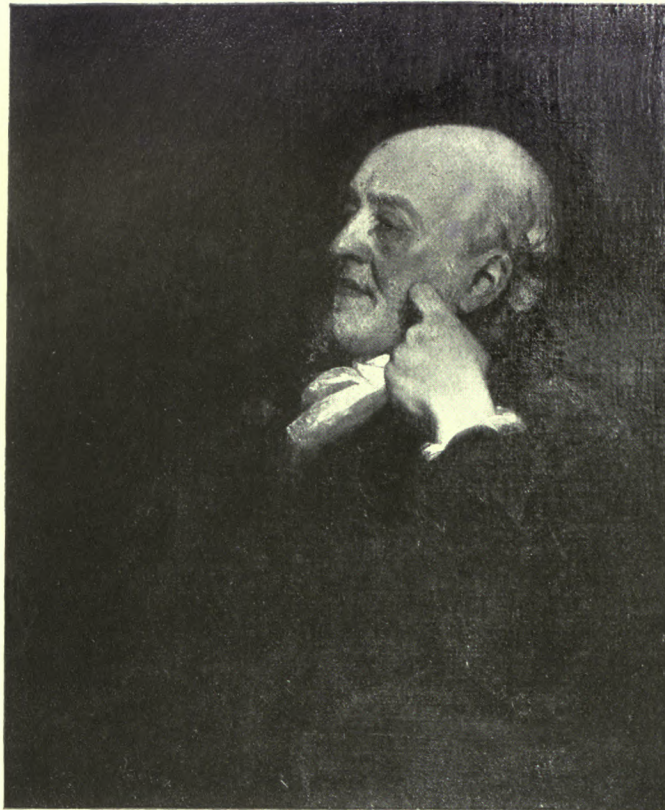
The argument, then, may be summarized as follows. An English origin seems probable for the Hatfield tapestries and Mr. Howard's valance when considered apart. When compared they show points of similarity in certain details. Embroideries known to be English of the period of the tapestries have emblems upon them derived from the same sources as those in the borders of the Hatfield tapestries.

The Society desire to record their thanks to the Marquis of Salisbury, the Viscount Falkland, and Mr. Henry Howard for permission to illustrate the works of art belonging to them.





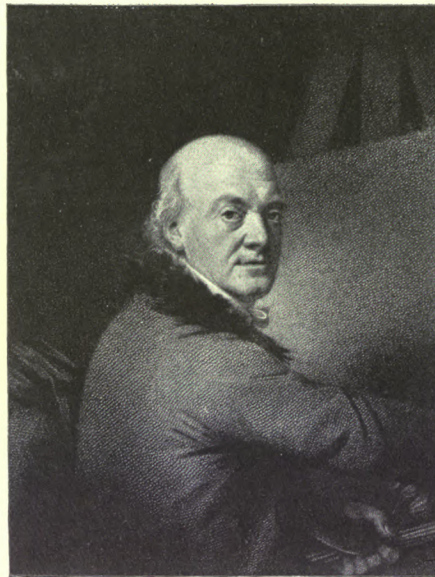




(a)

HUGH DOUGLAS HAMILTON.  
(Painted by George Chinnery.)

*Royal Hibernian Academy.*



(b)

HUGH DOUGLAS HAMILTON.  
(Engraved by W. Holl.)



## HUGH DOUGLAS HAMILTON, PORTRAIT-PAINTER

BY WALTER G. STRICKLAND

WITHIN the last few years the art of Hugh Douglas Hamilton has begun to attract attention in the London salerooms, and his little pastel portraits, facile in art and harmonious in colour, so popular in his lifetime, are now again sought for. Of the artist himself few details either of his life or works have hitherto been recorded; the published biographical notices of him are meagre; even the date of his birth and death are incorrectly given. In Bryan's and in Redgrave's Dictionaries and in the *Dictionary of National Biography* his birth is stated to have taken place 'about 1734', the year of his death is given as 1806, and he is credited as having been a member of the Royal Hibernian Academy, a body which did not come into existence until some fifteen years after his death.

Hugh Douglas Hamilton was the son of a peruke-maker in Crow Street, Dublin. No record of his birth has been found; but the date was certainly later than 'about 1734', as usually given. John O'Keeffe, who was born in 1747, says that 'he might have been five years my elder' (*Recollections*), which would place his birth about 1742, certainly too late. But O'Keeffe is inaccurate in his dates even about himself. As, according to the records of the Dublin Society, Hamilton was 'just over sixteen' in 1756, his birth may be fixed as in the year 1739. In 1750 he was placed by the Dublin Society under the tuition of Robert West in his drawing school in George's Lane,<sup>1</sup> where his industry was rewarded with several prizes. In a competition for pattern-designing in 1756 he produced the best drawing, but the prize was withheld owing to his being then just over sixteen years of age; he was, however, given a bounty of four pounds. Soon afterwards he commenced practice as a portrait-painter in crayons. His little portraits, being faithful likenesses, full of expression and charm, quickly done and cheap, became the vogue and the artist soon obtained a considerable practice.<sup>2</sup> These portraits are ovals about  $9\frac{1}{2}$  by  $7\frac{1}{2}$  inches in size, slightly executed upon grey paper in black and white chalk, finished with coloured chalks. After some years' successful practice in Dublin Hamilton was tempted to try his fortune in London. He arrived there in, or perhaps a little previous to, 1764. In that year he was awarded a premium by the Society of Arts for

<sup>1</sup> This school was taken over by the Dublin Society, and was the beginning of the Society's Art School, where generations of Irish artists received their early training.

<sup>2</sup> Gustavus Hamilton (b. 1739, d. 1775), not related to H. D. Hamilton, was a fashionable miniature painter in Dublin about the same period.

a 'chiaro-oscuro' of 'Priam and Hercules lamenting over the corpse of Hector'. In 1765 he won the prize of sixty guineas for an oil picture of 'Boadicea and her daughters in distress', and obtained another prize in 1769. Though all these were in oil Hamilton continued his work in pastel, and his portraits in that medium became as popular in London as they had been in Dublin. In 1765, his address being then 'at Mr. Lee's, Broad Court, Long Acre', he sent to the exhibition of the Free Society of Artists two small whole-length portraits in crayons. In the following year he was in Orchard Street, Portman Square, and sent three small whole-lengths to the Society of Artists; and in 1767, from Broad Street, he contributed a small whole-length of a lady and a 'Portrait of Lord Halifax in conversation with his Secretary'. In 1769 he sent over to the Society of Artists in Dublin two small full-length portraits. In 1770 he established himself in Pall Mall, at the house of a Mr. Ireland, an apothecary, part of which was occupied by a fashionable milliner. Of her he did a portrait which was hung up in her room and was so much admired by her customers that the artist soon found himself overwhelmed with business, and he could scarcely execute all the orders that came to him. So busy was he that he had to put off to the evenings the picking out and gathering up of the guineas from among the bran and broken crayons in his crayon boxes, where in the hurry of the day he had thrown them. In that year, 1770, he exhibited at the Society of Artists twelve portraits in chalks, including one of the Duke of Gloucester, and in the following year, 1771, he contributed sixteen portraits, all anonymous.

He remained in Pall Mall two years and then took a house in St. Martin's Lane, and built in the rear a large and commodious painting room. In this house he lived for five years, fully occupied in an extensive and fashionable practice, and exhibiting with the Society of Artists. In 1778 Hamilton went to Italy and settled in Rome, visiting also Florence, where he stayed for a time. He drew the portraits of many English and Irish visitors to Italy and made many friends, whom he kept throughout his life. He sent a few works to the Royal Academy: a portrait group in crayons of 'Lady Cowper and her sister Miss Gore', and 'An English Traveller' (Mr. Merry), from Florence, in 1787; and 'Portraits of a Sculptor and Friend', from Rome, in 1791. Whilst in Rome he became acquainted with Flaxman, who formed a high opinion of his abilities as an artist and urged him to take up the palette and brush and give his talents a larger field for their exercise. Following this advice, Hamilton took up painting in oils, and henceforth confined himself chiefly to painting portraits in that medium. After a stay in Italy of nearly twelve years he returned in 1791 to Ireland, and settled in Dublin as a portrait-painter. He quickly established a reputation, and at his house in Clare Street, at the corner of Merrion Square, his studio was soon crowded with his patrons. He painted both whole and half-lengths life size, which were faithful and dignified likenesses. He was





(a)

ROBERT, 3RD EARL OF LANESBOROUGH.  
(Pastel.)

*The Duke of Leinster, Carton.*



(b)

PORTRAIT OF A LADY.  
(Pastel.)

Signed and dated 1770.

*National Gallery of Ireland.*



(c)

THE RIGHT HON. WILLIAM BURTON CONYNGHAM.  
(Pastel.)

*National Gallery of Ireland.*



(d)

THE RIGHT HON. DENIS DALY, M.P.  
(Pastel.)

*National Gallery of Ireland.*





particularly successful in portraits of old men, whom he portrayed with much vigour. His women were marked by refinement and grace, and he was also happy with children. His heads are well and strongly modelled, but in his full-lengths the portrayal of the figure is weak, displaying uncertain knowledge of the human form and some awkwardness of pose, although his arrangement and treatment of drapery is effective. Hamilton did not confine himself entirely to portraiture, but essayed several classical subjects. At an exhibition held in Dame Street by the Society of Artists of the city of Dublin in 1800, he made his first appearance as an exhibitor of oil pictures, sending four works, including 'Cupid and Psyche in the Nuptial Bower', 'perhaps', says the *Hibernian Magazine* (1800), 'the most perfect picture ever produced in this country,' and 'The Revd. Dean Kirwan pleading the cause of the destitute Orphans'. This picture, a large canvas  $8\frac{1}{2}$  feet high by  $9\frac{1}{2}$  feet wide, was painted for the Governors of the Female Orphan House on the North Circular Road, Dublin, where the artist's receipt for payment is still preserved. A contemporary notice describes the picture as 'a masterpiece of excellence' (*Dublin Evening Post*, June, 1800); and the *Hibernian Journal* has the following outburst: 'The St. Paul at Lystra of Raphael can now no longer be said, as the paragon of invention, to surpass all others; the mimic scene before us is wrought up with a subtlety no less sublime'! The picture remained in the Orphan House until 1833, when Mr. Walter Blake Kirwan, son of the Dean, offered it on loan to the Royal Dublin Society, although it does not appear how he was entitled to do so. It remained in the Society's house in Kildare Street for many years, and in 1853 was sent to the Dublin Exhibition. At the close of the exhibition it was removed by the family and retained by them. It is now in the possession of Mrs. Kirwan, Dennistown, Camberley. The picture was engraved in mezzotint by W. Ward and published in 1806.

Hamilton again exhibited in Dublin in 1801 and 1802, contributing ten pictures in the former year, and a portrait of 'John Foster, the late Speaker of the House of Commons' in the latter. In 1804 he sent to the exhibition held by the Hibernian Society of Artists in the Dublin Society's house in Hawkins Street, fourteen pictures, including a 'Portrait of Lord Kilwarden' and other portraits of notable personages, as well as two works which were much esteemed at the time—'Tisiphone' and a 'Head of the Medusa'.

After 1804 Hamilton was obliged, on account of failing health, to discontinue the practice of his profession to a great extent. He devoted himself to the study of chemistry, always a favourite subject with him, especially in the direction of the nature and permanence of pigments. In his retirement, although he was soon forgotten by the public, he retained the respect and attachment of his many friends. He was, says a writer who knew him, 'ardent and steady in his attachments; his manners were those of the perfect gentleman;

full of information, entertaining an affectionate regard for the talented members of his profession, and always willing to make the most unreserved communication of his knowledge and practice to all who sought it.'<sup>1</sup>

Hamilton died in his house in Lower Mount Street, Dublin, on February 10, 1808.

A portrait of him, by George Chinnery, exhibited in Dublin in 1801, is in the Council Room of the Royal Hibernian Academy.

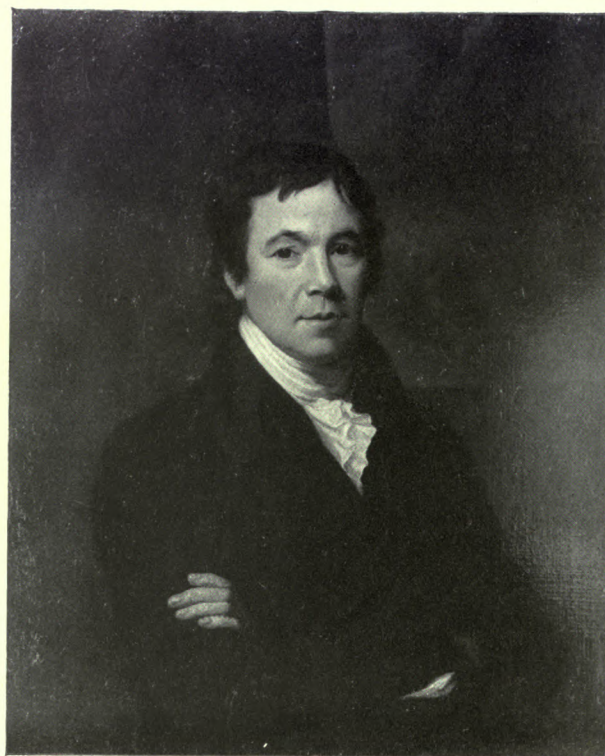
He left a daughter, Harriott, born about 1769, who was herself an artist of some ability, though she chiefly confined herself to copying the works of the Old Masters. She was with her father in Italy, where her accomplishments and charm of manner made her a favourite in society. Flaxman said that he had never met a young woman whose attainments and whose manners so thoroughly commanded his respect and esteem as those of Miss Hamilton. Her father, at the time of his death, had in hand a portrait of Richard Kirwan commissioned by the Dublin Society. Of this he completed only the head. In January, 1810, Miss Hamilton was asked to finish the picture; and this she did, though not until 1816. On the 17th October of that year she wrote to the Society that she had finished the picture. From this letter we gather that Hamilton's charge for a whole-length portrait was one hundred and twenty guineas. Harriott Hamilton lived for some time after her father's death at No. 2 Park Street, Dublin, and married in 1817 a Mr. John Way. As Mrs. Way she exhibited in the Royal Hibernian Academy in 1826 a portrait of 'Mrs. Charles R. Elrington' and one of 'Cornelius Lyne, Barrister'; and in 1827 two anonymous portraits. The Royal Hibernian Academy purchased from her in 1828 a number of books and prints. The year of her death has not been ascertained.

Hamilton's crayon portraits are usually busts in small ovals, but occasionally he produced full-length figures. His scheme of colour was very simple and harmonious, the faces well drawn, and the eyes expressive and full of life. His little portraits vary in method of execution; some are slightly sketched in black chalk with a little colour added in pastel. Walpole, in a note on Hamilton's portraits exhibited at the Society of Artists in 1770, says, 'They are very pretty. These drawings are upon a flesh-coloured paper, black and white chalk and here and there a touch of crayons.'<sup>2</sup> It would appear from this and other references that Hamilton's work at that time was much slighter and with less use of pastel than is seen in most of his work. A Portrait of a Lady signed and dated 1770, perhaps one of those Walpole saw in the exhibition of that year, is in the National Gallery of Ireland, and agrees fairly well with Walpole's description. As a rule, however, Hamilton's drawings are in pastel, the black chalk being used only to give effect to the hair, eyes, &c., and in the

<sup>1</sup> T. M[ulvany] in *Dublin Penny Journal*.

<sup>2</sup> Graves's *Catalogue of Exhibitions of Free Society and Society of Artists*.





JOHN PHILPOT CURRAN.  
(Oil Picture.)

*National Gallery of Ireland*



PORTRAIT OF A LADY.  
(Pastel.)  
Signed and dated 1775.

*The Duke of Leinster, Carton.*



PORTRAIT OF A LADY.  
(Pastel.)

*Mr. Frank T. Sabin, 172 New Bond Street.*





modelling of the face. His signature, with date, is found only on the portraits done by him in England; I have met with no signed portrait in crayons done by him in Ireland. Two portraits in black and white chalk without any colour are at Malahide Castle. Many of his crayon portraits, about twenty in all, were engraved in mezzotint, and he was fortunate in having such interpreters as Houston, J. R. Smith, V. Green, Earlom, and James Watson.

Hamilton repeated many of his crayon portraits several times. The following is a list of his recorded works and of such named portraits as are known to me. The names in square brackets are those of the present owners.

- MRS. JOHN AISLABY, of Studley. Crayons. [Sir Edward F. Coates, Bart., Queen Anne's Lodge, London, S.W.]
- COUNTESS OF ALBANY, daughter of Prince Charles Edward Stuart and Clementina Walkinshaw. Crayons. Reproduced as 'Portrait of a Lady' in the *Connoisseur*, vol. v, and identified by Mr. Caw, Director of the National Portrait Gallery of Scotland.
- GEORGE, 6th DUKE OF ARGYLL. Crayons. [Sir G. Charles Russell, Bart., Swallowfield Park, Reading.]
- MRS. ATKINSON. Oil picture. Ex. Dublin, 1804.
- LADY ELIZABETH BAKER, daughter of W. R., Duke of Leinster. Crayons. [Duke of Leinster, Carton.]
- MRS. BANKS. Crayons. Engraved in mezzotint by R. Lawrie, 1772.
- ISAAC BARRÉ. Crayons. Engraved in mezzotint by R. Houston, 1771.
- ISAAC BARRÉ. Crayons. [Late Baroness Burdett-Coutts.]
- SOMERSET, 2nd EARL OF BELMORE. Oil picture. [Earl of Belmore.]
- MARY ANNE, COUNTESS OF BELMORE. See CALDWELL.
- GEORGE A., 2nd EARL OF BELVEDERE, and his cousin J. HANDCOCK. Oil picture. [W. Rochfort, Cahir Abbey, Co. Tipperary.]
- BARBARA, wife of Rt. Hon. JOHN BERESFORD. Crayons. [Lord Talbot de Malahide.]
- MISS BERESFORD. Crayons. [Lord Talbot de Malahide.]
- LADY FRANCES BERESFORD, daughter of 1st Earl of Milltown, mourning at the tomb of her husband. Oil picture. Ex. Dublin, 1801.
- CHARLES BIDWELL, D.D. Engraved in mezzotint by C. Turner.
- MARGARET, LADY BINGHAM, afterwards COUNTESS OF LUCAN. Crayons. *Hamilton delin.* 1774, formerly at Strawberry Hill; lent to South Kensington in 1865 by Mrs. Newman Smith.
- BISSET. Oil picture. Ex. Dublin, 1804.
- FRANCES, wife of RICHARD BOURKE, Bishop of Waterford, 'Giddy Fanny.' Oil picture. [Earl of Mayo.]
- CHARLES BRODRICK, Archbishop of Cashel. Oil picture. [Lord Midleton.] Engraved in mezzotint by C. Turner.
- MRS. BROOKSBANK. Crayons. Engraved in mezzotint by J. R. Smith, 1772.
- ARTHUR BROWNE, LL.D., M.P. for Dublin University. Oil picture. [Provost's House, Trinity College, Dublin.]
- ELIZABETH BULL, daughter of Richard Bull, M.P., collector of engraved portraits. Crayons. Engraved in mezzotint by Joseph Strutt.
- HENRY BURGH. Oil picture. Engraved by J. Heath for Barrington's *Historic Memoirs*, 1810, when it was in possession of Sir John Macartney.
- THOMAS BURGH of Oldtown. Crayons. [Lieut.-Col. T. J. De Burgh, Oldtown, Co. Kildare.]

- WALTER HUSSEY BURGH. Oil picture. [George Wolfe, Forenaughts, Co. Kildare.]
- WALTER HUSSEY BURGH. Crayons. Engraved in mezzotint by W. Barnard from the original, then in possession of Sir Jerome Fitzpatrick; perhaps one of those mentioned below.
- WALTER HUSSEY BURGH. Crayons. [Lieut.-Col. T. J. De Burgh, Oldtown, Co. Kildare.]
- WALTER HUSSEY BURGH. Crayons. [Duke of Leinster, Carton.]
- WALTER HUSSEY BURGH. Crayons. [Captain Conolly, Castletown.]
- WALTER HUSSEY BURGH. Crayons. [T. P. Le Fanu, Abington, Bray.]
- WILLIAM BURTON-CONYNGHAM. Crayons. [National Gallery of Ireland.] Engraved in mezzotint by V. Green, 1780. (Plate LIII.)
- MARY ANNE CALDWELL, afterwards COUNTESS OF BELMORE. Oil picture. [Earl of Belmore.]
- JOHN, 6th LORD CARBERY. Crayons. [Sir George Brooke, Bart., Gardiner's Row, Dublin.]
- HENRY, 2nd EARL OF CARHAMPTON. Crayons. [National Gallery of Ireland.]
- LADY ALMERIA CARPENTER. Crayons. Engraved by T. Cecchini.
- LORD CASTLEREAGH. Oil picture. Ex. Dublin, 1804.
- LADY ISABELLA DE CHABOT, daughter of W. R., Duke of Leinster. Crayons. [Duke of Leinster, Carton.]
- TANKERVILLE CHAMBERLAIN, Justice of the King's Bench. Oil picture. Lent to the Dublin Exhibition, 1872, by Tankerville Chamberlain.
- MRS. TANKERVILLE CHAMBERLAIN. Oil picture. Lent to the Dublin Exhibition, 1872, by Tankerville Chamberlain.
- JAMES, 1st EARL OF CHARLEMONT. Oil picture. Engraved by J. Heath for Barrington's *Historic Memoirs*, 1810; then in possession of the Earl of Charlemont.
- CATHERINE MARIA, COUNTESS OF CHARLEVILLE, as a Bacchante. Engraved in stipple by J. Thomson in *La Belle Assemblée*, 1825, and in Burke's *Portrait Gallery of Distinguished Females*, 1833.
- RICHARD, 1st EARL OF CLANCARTY. Crayons. [Captain Conolly, Castletown.]
- LADY CLANCARTY. Crayons. See under PAKENHAM.
- JOHN FITZGIBBON, EARL OF CLARE, full length in robes as Lord Chancellor of Ireland. Oil Picture. [National Gallery of Ireland.] (Plate LVI.)
- ANNE, COUNTESS OF CLARE. Oil picture. Lent to the Dublin Exhibition of 1872 by Colonel Meadows Taylor, of Old Court, Harold's Cross.
- COUNTESS OF CLERMONT. Crayons. [Lord Rossmore.]
- JOHN, 1st EARL OF CLONMELL. Oil picture. In his *Private Diary*, p. 407, Lord Clonmell writes: 'Hamilton said, when he painted my picture, that one eye was smiling or had a joke in it, and the other thinking and serious. I believe he fairly copied the original, the habit of my whole life being to do my business in comedy.'
- LADY LOUISA CONOLLY. Crayons. [Duke of Leinster, Carton.]
- THOMAS CONOLLY. Crayons. [Duke of Leinster, Carton.]
- THOMAS CONOLLY. Crayons. [Captain Conolly, Castletown.]
- LADY CONYNGHAM AND CHILD. Oil picture. [Marquess Conyngham, Slane Castle.] Ex. Dublin, 1801; described in anonymous Journal in R. I. A. (24, c. 14-15). (Plate LV.)
- ANNE, COUNTESS OF CORK AND ORRERY. Crayons. Engraved in mezzotint by James Watson, 1771; a smaller print published by Sayer in 1772.
- CHARLES, EARL CORNWALLIS. Crayons. Engraved by Bartolozzi, 1781, and by D. Berger.
- LADY LOUISA CORRY. Oil picture. [Earl of Sandwich, Hinchinbroke.] Ex. Dublin, 1804.
- ANNE, COUNTESS COWPER and her sister MISS GORE. Crayons. Done in Florence and sent to R. A., 1787.
- ELIZABETH COX. Crayons. Engraved by Laurie, 1772.





ELIZABETH, COUNTESS CONYNGHAM AND CHILD.  
(Oil Picture, painted in 1801.)

*The Marquis Conyngham, Slane Castle.*





- MAJOR-GENERAL SIR JOHN CRADOCK. Oil picture. Ex. Dublin, 1804.
- LADY CRAVEN. Crayons. Society of Artists, London, 1775.
- JOHN PHILPOT CURRAN. Oil picture. [National Gallery of Ireland.] Formerly belonged to Mrs. Kirkpatrick, Donacomper, Co. Kildare. (Plate LIV.)
- SIR WILLIAM CUSACK-SMITH, 2nd Bart., Baron of the Exchequer. Head only painted by Hamilton; the rest by another hand. [Sir Berry Cusack-Smith, K.C.M.G., Redlands, Maidenhead.]
- RIGHT HON. DENIS DALY. Crayons. [National Gallery of Ireland.] (Plate LIII.)
- JAMES DAWKINS. Crayons. Collection of Rev. E. H. Dawkins, Christie's, February 28, 1913.
- RICHARD DAWSON, M.P. Oil picture (?). Engraved by J. Heath for Barrington's *Historic Memoirs*, 'from a painting by Hamilton in possession of the Countess of Aldborough.'
- ROBERT DAY, Justice of the King's Bench. Oil picture. [Colonel John Day, R.E.]
- MRS. DAY, wife of above. Oil picture. [Rev. H. L. L. Denny.]
- WILLIAM DEANE. Engraved by R. Cooper; private plate.
- ELIZABETH, LADY DENNY, only child of Judge Day. Oil picture. [Rev. H. L. L. Denny.]
- EDWARD, 12th EARL OF DERBY. Crayons. Signed and dated, 1773. [Earl of Derby, Knowsley.]
- ELIZABETH, COUNTESS OF DERBY. Crayons. Engraved by G. T. Stubbs.
- CHEVALIER D'ESTOURS. Crayons. [Duke of Leinster, Carton.]
- S. DIGBY. Crayons. [Captain Conolly, Castletown.]
- S. DIGBY. Crayons. [Duke of Leinster, Carton.]
- MRS. DOMINICK. Crayons. [Duke of Leinster, Carton.]
- ANNE, MARCHIONESS OF DONEGAL. Oil picture. [Earl of Shaftesbury.]
- WILLIAM DOWNES, Chief Justice of the King's Bench. Oil picture. Engraved by H. Brocas in *Hibernian Magazine*, May, 1810.
- WILLS, 1st MARQUESS OF DOWNSHIRE. Crayons. Christie's, July 8, 1910. Bought with picture below by A. Wertheimer for £68 5s.
- MARGARETTA, MARCHIONESS OF DOWNSHIRE. Crayons. Christie's, July 8, 1910.
- RANDAL, 13th LORD DUNSANY. Oil picture. [Lord Dunsany.]
- RICHARD L. EDGEWORTH. Oil picture. [Francis Y. Edgeworth, Edgeworthstown.] Ex. Dublin, 1800; described in a contemporary paper as the best portrait in the room.
- THOMAS EVERARD. Crayons. [Lord Talbot de Malahide.]
- REV. JOHN FALKINER. Crayons. [Duke of Leinster, Carton.]
- MATTHIAS FINUCANE, Justice of the Common Pleas. Oil picture. [H. V. Macnamara, Ennistymon.]
- LORD EDWARD FITZGERALD, (1<sup>o</sup>). Oil picture. [National Gallery of Ireland.] Painted in 1798 for the Duchess of Leinster, Lord Edward's mother. It remained in her possession after her second marriage, and passed on her death to her daughter Mrs. Beauclerk. From the latter's grandson, Mr. Aubrey de Vere Beauclerk of Ardglass, it was purchased by the Duke of Leinster, who presented it to the National Gallery of Ireland in 1884. Engraved by T. A. Dean as frontispiece to Moore's *Life of Lord Edward Fitzgerald*.

In a letter from Lady Louisa Conolly to Lord Henry Fitzgerald, written in June, 1798, immediately after Lord Edward's death, two pictures of Lord Edward are referred to—one painted for the Dowager Duchess, and the other for Lord Henry (Moore's *Life*, vol. ii, p. 49). The first of these is that now in the National Gallery of Ireland, noticed above; the second is probably the following picture:

- LORD EDWARD FITZGERALD, (2°). Oil picture. [Mrs. Paley, St. Catherine's Court, Bath.]
- LORD EDWARD FITZGERALD, (3°). Oil picture. [Duke of Leinster, Kilkea Castle.] Similar to No. 2. Purchased from the artist's daughter.
- LORD EDWARD FITZGERALD, (4°). Oil picture. [Lord Cloncurry, Lyons, Co. Kildare.] Similar to No. 2; ? a copy.
- LORD EDWARD FITZGERALD, (5°). Oil picture. [Earl of Ilchester, Holland House.] A copy or replica, similar to No. 2.
- LORD EDWARD FITZGERALD, (6°). Oil picture; an unfinished portrait. Was in the collection of Mr. Gernon, dealer, 34 Molesworth Street, Dublin, sold in Dublin in January, 1834.
- LORD EDWARD FITZGERALD, (7°). Oil picture, bust. [Duke of Leinster, Carton.] A miniature copy of this picture, on card, by Horace Hone is in the National Gallery of Ireland.
- LORD EDWARD FITZGERALD, (8°). Oil picture. Lent to Dublin Ex., 1865, by Lady Campbell.
- LORD GERALD FITZGERALD. Crayons. [Duke of Leinster, Carton.]
- LORD HENRY FITZGERALD. Crayons. [Duke of Leinster, Carton.]
- LADY MARY AND LADY EMILY FITZGERALD. Crayons; 1 ft. 3½ in. by 1 ft. 8 in. [Duke of Leinster, Carton.]
- LORD ROBERT FITZGERALD. Crayons. [Duke of Leinster, Carton.]
- LADY SOPHIA FITZGERALD. Crayons. [Duke of Leinster, Carton.]
- LORD WILLIAM FITZGERALD. Crayons. [Duke of Leinster, Carton.]
- CECILIA, LADY FOLEY, daughter of William Robert, Duke of Leinster. Crayons. [Duke of Leinster, Carton.]
- LADY LUCY FOLEY. Crayons. [Duke of Leinster, Carton.]
- LADY ADELAIDE FORBES. Oil picture, unfinished. [Earl of Granard.]
- JOE FOSTER, an old servant at Carton, going to ring the bell. Crayons; 2 ft. 4 in. by 11 ft. 8 in. [Duke of Leinster, Carton.] (Plate LVII.)
- JOHN FOSTER, Speaker of the Irish House of Commons. Oil picture. [Viscount Masserene.] Ex. Dublin, 1802.
- JOHN FOSTER, Speaker. Oil picture, a replica of last. [Mansion House, Dublin.]
- JOHN FOSTER, Speaker. Crayons. [Lieut.-Col. T. J. De Burgh, Oldtown, Co. Kildare.]
- CHARLES JAMES FOX. Crayons. [Duke of Leinster, Carton.]
- CHARLES JAMES FOX. Crayons. [Captain Conolly, Castletown.]
- WILLIAM HY., DUKE OF GLOUCESTER. Crayons. Society of Artists, London, 1770. Engraved in mezzotint by R. Earlom, 1771.
- MRS. GRAHAM. Crayons. A miniature copy of this was exhibited by Horace Hone in R.A., 1808.
- GEORGE, 6th EARL OF GRANARD. Oil picture. [Earl of Granard.]
- SELINA, COUNTESS OF GRANARD. [Earl of Granard.]
- ELIZABETH B. GULSTON. Crayons. Engraved in mezzotint by R. Earlom, 1771.
- JOSEPH GULSTON. Crayons. Engraved in mezzotint by James Watson, 1776; in line by S. Bellin as frontispiece to Nicholl's *Literary Anecdotes*, vol. v, 1828; and etched, in reverse, by E. B. Gulston, 1772.
- SURGEON JOHN HALAHAN. Oil picture. [Royal College of Surgeons, Dublin.] Halahan was Professor of Anatomy to the Hibernian Society of Artists, and the portrait was presented to him by the Society in 1814. His family afterwards gave it to the College of Surgeons.
- LORD HALIFAX, in conversation with his Secretary. Crayons. Society of Artists, London, 1767.
- HENRY HAMILTON. Oil picture. Ex. Dublin, 1804.
- HAMILTON, son of Sackville Hamilton. Oil picture. Ex. Dublin, 1800.





(a)

WILLIAM ROBERT, 2ND DUKE OF LEINSTER.  
(Pastel.)

*The Duke of Leinster, Carton.*



(b)

JOHN FITZGIBBON, EARL OF CLARE, LORD CHANCELLOR OF IRELAND.  
(Oil Picture.)

*National Gallery of Ireland.*







- HUGH HAMILTON, Bishop of Ossory. Oil picture. [Colonel Johnston, Kilmore, Co Armagh.]
- THOMAS HAMMERSLEY, Banker. Engraved in stipple by Richard Golding, 1822; private plate.
- MRS. HAMMERSLEY. Crayons. Engraved by J. R. Smith.
- J. HANDCOCK. See under BELVEDERE.
- SIMON, EARL HARCOURT. Crayons. [Rt. Hon. L. A. Waldron, Marino, Ballybrack.]
- PHILIP, 3rd EARL OF HARDWICKE, Lord Lieutenant. Oil picture. Ex. Dublin, 1804.
- FRANCIS HARDY. Oil picture. [Earl of Granard.]
- ELIZABETH HARTLEY, Actress. Crayons. [Duke of Leinster, Carton.] Engraved in mezzotint by R. Houston, 1774.
- CAPTAIN HARVEY. Crayons. Christie's, June 7, 1912.
- PROFESSOR HIGGINS. Oil picture.
- HENRY JOHN HINCHCLIFFE. Crayons. Signed, *Hamilton Pr. Roma, 1789*. [Nottingham Museum.]
- HENRY, 1st LORD HOLLAND. Crayons. [Duke of Leinster, Carton.]
- LADY HORTON. See STANLEY.
- LORD HOWE. Crayons. [Captain Conolly, Castletown.]
- SAMUEL IRELAND. Crayons. Etched by Samuel Ireland.
- POLLY JONES. Crayons. Engraved in mezzotint by James Watson, 1771.
- HUGH KELLY, Dramatist. Crayons. Engraved in mezzotint by J. Boydell as frontispiece to his *Dramatic Works*, 1778.
- MARY, COUNTESS OF KILDARE. Crayons. [Duke of Leinster, Carton.]
- ARTHUR WOLFE, LORD KILWARDEN. Oil picture; painted in 1795. [National Gallery of Ireland.] Engraved by F. Bartolozzi in 1800, and by J. Martyn for *Hibernian Magazine*, 1803.
- ARTHUR WOLFE, LORD KILWARDEN, in wig and robes. Oil picture. Engraved by J. Heath for Barrington's *Historic Memoirs*. Perhaps the picture exhibited in Dublin in 1804.
- ARTHUR WOLFE, LORD KILWARDEN. Oil picture; the property of B. Watkins, dealer; sold in Dublin in November, 1850.
- ANNE, LADY KILWARDEN. Oil picture. [George Wolfe, Forenaughts, Co. Kildare.]
- OLIVIA, LADY KINNAIRD, daughter of W. R. Duke, of Leinster. Crayons. [Duke of Leinster, Carton.]
- RICHARD KIRWAN. Oil picture. [Royal Dublin Society.] This picture was begun to the order of the Dublin Society, but the face only was finished at the time of the artist's death. It was completed by the artist's daughter, and delivered to the Society in 1816.
- REV. WALTER BLAKE KIRWAN Pleading the Cause of the Destitute Orphans. Oil picture. [Mrs. Kirwan, Dennistown, Camberley.] This picture, 8½ ft. by 9½ ft., was painted in 1800 for the Governors of the Female Orphan House, North Circular Road, Dublin, and exhibited in Dublin the same year. It was deposited on loan in the Royal Dublin Society's House in 1833. It was sent to the Dublin Exhibition of 1853 and was not returned to the Dublin Society, but, in some way, passed into the possession of the Kirwan family. A mezzotint from the picture by W. Ward was published by W. Allen, Dublin, in 1806, and dedicated to the Earl of Hardwicke, Lord Lieutenant. A small version in monochrome, probably done for the engraver, was in the La Touche Collection at Bellevue, Co. Wicklow, and now belongs to the Right Hon. L. A. Waldron, Marino, Ballybrack.
- REV. WALTER BLAKE KIRWAN. In gown, seated and holding a book. Oil picture. Christie's, November 22, 1912.

- MARY KING. Crayons. Engraved in mezzotint by J. R. Smith, 1772.
- THOMAS KING. Crayons. Engraved in mezzotint by J. R. Smith, 1772.
- MAJOR-GENERAL THE HON. JOHN KNOX. Oil picture. [Earl of Ranfurly.]
- EARL OF LANESBOROUGH. Crayons. [Duke of Leinster, Carton.] (Plate LIII.)
- DAVID LA TOUCHE. Oil picture. [Captain C. Colthurst Vesey, Lucan House.] Ex. Dublin, 1804. Engraved by Fittler.
- MRS. LA TOUCHE, wife of above. Oil picture. [Captain C. Colthurst Vesey, Lucan House.]
- DAVID LA TOUCHE. Oil picture. [National Gallery of Ireland.]
- DAVID LA TOUCHE. Crayons. [Captain C. Colthurst Vesey, Lucan House.] Engraved by J. K. Sherwin.
- DAVID LA TOUCHE. Crayons. Formerly at Bellevue, Co. Wicklow.
- DAVID LA TOUCHE. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- MRS. LA TOUCHE. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- PETER LA TOUCHE. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- EMILY LA TOUCHE, daughter of D. La Touche, afterwards Mrs. Vesey. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- TWO DAUGHTERS OF D. LA TOUCHE. One of them afterwards Countess of Lanesborough. Crayons, large size. [Captain C. Colthurst Vesey, Lucan House.]
- TWO DAUGHTERS OF D. LA TOUCHE; afterwards Mrs. Jeffries and Lady Colthurst. Crayons. Formerly at Bellevue, and sold there in 1906.
- CHARLES, LORD LECALE. Crayons. [Duke of Leinster, Carton.]
- WILLIAM ROBERT, DUKE OF LEINSTER. Oil picture. [Duke of Leinster, Kilkea Castle.]
- WILLIAM ROBERT, DUKE OF LEINSTER. Crayons. [Duke of Leinster, Carton.]
- WILLIAM ROBERT, DUKE OF LEINSTER. Crayons. Large size, 2 ft. 8½ in. by 2 ft. 5 in. [Duke of Leinster, Carton.] (Plate LVI.)
- EMILIA OLIVIA, DUCHESS OF LEINSTER. Crayons. [Duke of Leinster, Carton.]
- EMILIA OLIVIA, DUCHESS OF LEINSTER. Crayons. 2 ft. 8½ in. by 2 ft. 2 in. [Duke of Leinster, Carton.]
- EMILIA OLIVIA, DUCHESS OF LEINSTER. Crayons. [Captain Conolly, Castletown.]
- M. LE TEXIER, the famous French Reader. Oil picture; a half-length, holding an open book in his hand. Ex. Dublin, 1801. Possibly the picture at Woodstock, Co. Kilkenny, called a Portrait of Edward Tighe. See *infra*.
- ROBERT, 1ST LORD LONDONDERRY. Oil picture. Ex. Dublin, 1800.
- EDWARD MICHAEL, 2ND EARL OF LONGFORD. Crayons. [Earl of Longford, Pakenham Hall.] Engraved by H. Meyer, 1820.
- LADY LUCAN. See BINGHAM.
- ADMIRAL MCBRIDE. Oil picture. [Late Dr. Evory Kennedy.]
- MRS. McDONNELL. Oil picture. [Charles R. A. McDonnell, New Hall, Co. Clare.]
- MRS. MACNAMARA of Doolin, *née* Finucane. Oil picture. [H. V. MacNamara, Ennistymon.]
- WILLIAM MAGEE, afterwards Archbishop of Dublin. Oil picture. [Rev. W. C. Magee, Dean of Cork, 1868.]
- RICHARD MARLAY, Bishop of Waterford. Oil picture. [Sir H. Grattan Bellew, Bart., Tinnahinch.] Engraved by J. Heath for Barrington's *Historic Memoirs*. Horace Hone exhibited a copy in enamel in R.A., 1806. Another copy by him on paper is in the National Gallery of Ireland.
- RICHARD MARLAY, when Dean of Ferns. Crayons. [Duke of Leinster, Carton.]
- ELIZABETH MARLAY, daughter of above and afterwards wife of David La Touche. Crayons. Formerly at Bellevue, and sold there in 1906.
- JOHN MONCK MASON. Crayons. [Right Hon. L. A. Waldron, Marino, Ballybrack.]



- HARRIETT, VISCOUNTESS MASSERENE. Oil picture. [Viscount Masserene and Ferrard.]
- ROBERT MERRY. Crayons. Done in Florence and exhibited in R.A., 1787, as 'An English Traveller'. Engraved by T. Collyer as frontispiece to *British Album*, 1789.
- JOSEPH, 2ND EARL OF MILLTOWN. Crayons. [Duke of Leinster, Carton.]
- FRANCIS, EARL OF MOIRA. Oil picture. Ex. Dublin, 1804. Perhaps the picture engraved by J. Heath for Barrington's *Historic Memoirs*.
- WILLIAM NEWCOME, Archbishop of Armagh. Oil picture. [Pembroke College, Oxford.] Engraved in stipple by C. Knight.
- HON. G. NEWCOMEN. Oil picture. Ex. Dublin, 1804.
- HUGH, DUKE OF NORTHUMBERLAND. Crayons. Engraved in mezzotint by J. Finlayson.
- BARBARA NUGENT. See O'REILLY.
- 'WIFE OF GENERAL NUGENT, in costume of a Nun.' Oil picture. Ex. Dublin, 1800.
- ARTHUR O'CONNOR, in classical costume, addressing an assembly. Oil picture.
- GEORGE, LORD OFFALY. Crayons. [Duke of Leinster, Carton.]
- WILLIAM OGILVY. Crayons. [Duke of Leinster, Carton.]
- MRS. JOHN HAMILTON O'HARA of Crebilly (Mary, daughter of George Jackson, M.P.). Oil picture, painted in 1794. [Right Rev. H. S. O'Hara, Bishop of Cashel.] A portrait of her by Hoppner was at Christie's in December, 1911.
- SIR HUGH O'REILLY of Ballinlough. Crayons. [Lord Talbot de Malahide.]
- JAMES O'REILLY of Ballinlough. Crayons. [Lord Talbot de Malahide.]
- BARBARA (NUGENT), wife of last. Crayons. [Lord Talbot de Malahide.]
- GENERAL ARTHUR ORMSBY. Crayons. [Duke of Leinster, Carton.]
- LADY PAKENHAM AND LADY CLANCARTY. Crayons. [Captain Conolly, Castletown.]
- DR. PATRICK PLUNKET. [Lord Plunket, Old Connaught, Bray.]
- W. CONYNGHAM PLUNKET, Solicitor-General. Oil picture. [Lord Plunket, Old Connaught, Bray.] Ex. Dublin, 1804. Engraved by J. Jenkins for W. Cooke Taylor's *Life and Times of Sir Robert Peel*, vol. ii.
- CATHERINE PLUNKET, wife of above. Oil picture. [Lord Plunket, Old Connaught, Bray.]
- HON. GEORGE PONSONBY POMEROY, fourth son of the first Viscount Harberton. Crayons. [G. P. Colley, Faunagh, Orwell Road, Rathgar.]
- THOMAS RICE, grandfather of the first Lord Monteagle. Oil picture. [Lord Monteagle.]
- MARY (BRUCE), DUCHESS OF RICHMOND. Crayons. Formerly at Strawberry Hill.
- WILLIAM HAMILTON ROWAN. Crayons. [Captain Conolly, Castletown.]
- ELIZABETH, LADY ST. GEORGE. Crayons. [Duke of Leinster, Carton.]
- COLONEL RICHARD ST. GEORGE at the tomb of his wife. Oil picture. Ex. Dublin, 1801. 'We have not amongst the best works of the British School a finer picture' (*Freeman's Journal*). Described in anonymous MS. Journal in R.I.A. (24, c. 14-15).
- RICHARD ST. GEORGE MANSERGH ST. GEORGE of Headfort, murdered in his house by the rebels in 1797. Oil picture, painted in 1800. [H. L. Bland, Blandsfort, Abbeylax.]
- MR. ST. GEORGE of Headfort. Oil painting. Collection of Major-General Birch, 40 Leeson Street, Dublin; sold in October, 1851.
- COLONEL ROBERT SANDFORD. Crayons. [Duke of Leinster, Carton.]
- MARIA SAYER. Crayons. [Sir Edward F. Coates, Bart., Queen Anne's Lodge, London, S.W.]
- MELUSINA DE SCHULENBERG. Crayons. [Lord Talbot de Malahide.]
- HENRY C. SIRR, Town Major of Dublin. Oil Picture. [Dr. Minchin, 4 Kenilworth Square, Dublin.]
- SIR MICHAEL SMITH, Master of the Rolls. Oil picture.
- LADY CAROLINE SPENCER. Crayons. Society of Artists, London, 1775.
- LADY ELIZABETH SPENCER. Crayons. Society of Artists, London, 1775.

- CHARLOTTE SPENCER, a much admired lady of the demi-monde. Crayons. Engraved in mezzotint by V. Green, 1771.
- HON. ELIZABETH STANLEY, afterwards Lady Horton. Crayons. *H. D. Hamilton Delinvt.*, 1773. [Earl of Derby, Knowsley.]
- HON. THOMAS STANLEY. Crayons. Dated 1773. [Earl of Derby, Knowsley.]
- ADMIRAL STOPFORD. Crayons. Christie's, July 8, 1910.
- JAMES TALBOT, afterwards 3rd Lord Talbot de Malahide. [Lord Talbot de Malahide.]
- MARGARET (O'REILLY), LADY TALBOT DE MALAHIDE. Crayons. [Lord Talbot de Malahide.]
- COLONEL RICHARD TALBOT. Crayons. [Lord Talbot de Malahide.]
- ANNE (CHAMBERS), COUNTESS TEMPLE. Crayons. Signed and dated 1770. [National Portrait Gallery.] Formerly at Strawberry Hill. Engraved by W. Greatbach for Cunningham's edition of Walpole's *Letters*, 1861, vol. ii.
- WILLIAM TIGHE of Woodstock. Crayons. [Charles R. Hamilton, Hamwood, Dunboyne.]
- MRS. WILLIAM TIGHE, *née* FOWNES. Crayons. [Charles R. Hamilton, Hamwood, Dunboyne.]
- WILLIAM TIGHE of Woodstock. Oil picture. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.]
- MRS. WILLIAM TIGHE *née* GAHAN. Oil picture. Signed and dated 1800. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.] Ex. Dublin, 1801.
- EDWARD TIGHE. Oil picture. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.] See also under LE TEXIER.
- HENRY TRESHAM AND CAZALO. Done in Rome and ex. R.A., 1791, as 'Portrait of a Sculptor and Friend'.
- GENERAL VALLANCEY. Oil picture. Ex. Dublin, 1809, after the painter's death.
- SELINA ELIZABETH, LADY DE VESCI. Crayons. [Lord Talbot de Malahide.]
- THOMAS WAITE, Secretary, Civil and Military Department, Ireland. Crayons. [Right Hon. L. A. Waldron, Marino, Ballybrack.]
- THOMAS, 4th EARL OF WESTMEATH. Crayons. [Lord Talbot de Malahide.]
- SAMUEL WHYTE. Crayons. Engraved in stipple by H. Brocas as frontispiece to Whyte's *Poems*.
- REV. RICHARD WOLFE, as a young man. Oil picture. [George Wolfe, Forenaughts, Co. Kildare.]
- CHIEF BARON YELVERTON. Oil picture.
- A LADY. Crayons. [Newbridge House, Donabate.] Erroneously called 'Vere Chaloner, Mother of Archbishop Cobbe'.
- A LADY. Crayons. Signed and dated 1770. [National Gallery of Ireland.] (Plate LIII.)
- A LADY. In black and white chalks. [Lord Talbot de Malahide.]
- A GENTLEMAN. In black and white chalks. [Lord Talbot de Malahide.]
- A GENTLEMAN. Crayons. *H. D. Hamilton delint.*, 1772. [British Museum.]
- TWO YOUNG GIRLS AT A SPINET. Crayons, large size. Formerly at Bellevue, Co. Wicklow.
- A LADY. Oil picture; oval, 28 in. by 23 in. Christie's, December 9, 1911.
- CUPID AND PSYCHE. Oil picture. Ex. Dublin, 1800.
- CUPID AND PSYCHE. Oil picture. Unfinished.
- HEAD OF TISIPHONE. Oil picture. Ex. Dublin, 1804.
- HEAD OF MEDUSA. Oil picture. Ex. Dublin, 1804.
- A LADY. Crayons. Oval, 12½ in. by 10¾ in. [F. T. Sabin, Bond Street.] (Plate LIV.)
- A LADY. Crayons. Signed and dated 1773. [Sir Edward F. Coates, Bart., Queen Anne's Lodge, London, S.W.]
- AN OLD LADY. Crayons. Signed and dated 1770. [Sir Edward F. Coates, Bart., Queen Anne's Lodge, London, S.W.]
- A LADY. Crayons. [Duke of Leinster, Carton.] (Plate LIV.)





JOE FOSTER, AN OLD SERVANT AT CARTON.  
(Pastel.)

*The Duke of Leinster, Carton.*





# INFLUENCE DE BONINGTON ET DE L'ÉCOLE ANGLAISE SUR LA PEINTURE DE PAYSAGE EN FRANCE

PAR A. DUBUISSON

LORSQU'EN 1824 sept peintres anglais se décidèrent à envoyer leurs toiles au Salon de Paris, ils étaient sans doute loin de prévoir, si confiants fussent-ils dans l'excellence de leur art, quels seraient et leur succès et les conséquences de cette première manifestation de l'art anglais sur le continent.

L'art anglais ! Qui se serait avisé à cette époque qu'il y eût une école anglaise pleine de vie et de jeunesse, renfermant déjà des maîtres comparables aux plus grands des autres nations, et célèbres dans leur pays depuis plus d'un quart de siècle ?

La Grande-Bretagne avait produit de grands politiques, de grands capitaines, de géniaux poètes, des savants, des orateurs, des historiens, et ses fils s'étaient signalés avec éclat dans presque toutes les branches de l'activité humaine.

Elle était presque toujours sortie plus puissante et plus respectée des longues guerres intestines ou extérieures qu'elle avait vaillamment soutenues.

Grâce à son énergie et à sa ténacité, à ses qualités d'action et de raison, elle s'était placée à la tête des nations du globe dont elle était l'arbitre et elle avait conquis l'empire des mers.

Une lacune se faisait toutefois sentir dans ce rôle brillant. Elle ne semblait pas avoir accordé de place chez elle à la culture des arts, de la paix et à ceux de la forme surtout.

Peu visitée par les étrangers, c'est à peine si on savait qu'elle renfermait de remarquables spécimens de l'art roman et gothique, et l'on n'avait encore aucune notion des styles différents, decorated, perpendiculaires où Élisabeth qui constituaient l'originalité de ses architectes.

Dans la peinture, on la considérait toujours comme tributaire des écoles du continent, et on n'accordait à ses rares artistes que des qualités amoindries dues à l'imitation d'Holbein, de Van Dyck et d'autres peintres flamands ou italiens ayant séjourné en Angleterre.

Si Voltaire, il est vrai, avec son esprit large et avide de tout connaître, avait le premier, après un voyage à Londres, signalé aux Français et aux autres peuples de l'Europe le riche filon de la poésie anglaise, dont Shakespeare et Milton

étaient les plus glorieux représentants, personne jusqu'à la fin du règne de Napoléon n'avait songé qu'il put y avoir un épanouissement de l'art de la peinture au pays de Pitt, de Nelson et de Wellington, et la conviction générale était que le sol y était ingrat et rebelle aux Beaux-Arts.

Tout à coup et à l'étonnement général, l'art anglais venait réclamer sa place au sein de la grande famille artistique en Europe, affirmant ses droits à coups de chefs-d'œuvre, et se plaçant sous la protection des grands noms d'Hogarth, de Reynolds et de Gainsborough.

Ce nouveau parent jusque là négligé quand on parlait Beaux-Arts, arrivait avec des œuvres d'une originalité et d'une vigueur capables de le faire prendre en haute considération, et de lui assurer désormais une juste place parmi les écoles de peinture en Europe, toutes fort jalouses de leur rang et de leurs privilèges.

N'est-il pas étrange qu'en 1824 les grands portraitistes anglais, si justement renommés dans leur pays, n'aient été encore appréciés d'aucun centre artistique du continent, et qu'il ait fallu l'apparition du petit bataillon des sept peintres anglais au Salon de Paris de cette année pour révéler leur existence au monde, et faire connaître en même temps une nouvelle source de jouissances artistiques coulant avec abondance dans une terre vierge et pleine de richesses ?

Que la masse du public ait ignoré qu'il y eut une école anglaise il n'y a pas à s'en étonner ?

Le XVIII<sup>e</sup> siècle avait consacré le triomphe exclusif de l'école française sur le continent et le siècle suivant avait débuté sous la direction tyrannique du peintre David se flattant d'imposer sa volonté dans les arts comme Napoléon imposait la sienne aux rois.

En outre, la Révolution et l'Empire avec leurs guerres continuelles avaient amené de toutes autres préoccupations, et l'action de la Presse encore fort restreinte ne s'exerçait guère que sur les matières de la politique, accordant fort peu de place aux questions artistiques.

Et, cependant, des artistes étrangers étaient venus souvent en Angleterre et avaient été en rapport avec leurs collègues anglais. A la fin du XVII<sup>e</sup> siècle et au début du XVIII<sup>e</sup>, Largillière, Monoyer, Paul Mignard, Ch. de la Fosse, Desportes, Watteau avaient pu dans leurs séjours à Londres, quoiqu'à une époque antérieure aux grands portraitistes anglais, comprendre le mouvement qui se préparait et en apprécier l'importance.

Il paraît probable qu'ils ont eu connaissance des travaux les plus marquants de leurs collègues anglais contemporains ; car il y en eut, témoin Dobson et Thornhill dont les noms ont survécu préférablement à d'autres.

En Angleterre comme ailleurs l'éclosion d'une école nationale a dû être précédée d'une longue évolution mal définie et dont il est difficile de préciser les origines et la marche, mais qui a dû renfermer de grands artistes méconnus, dont le labeur ingrat n'a pas été cependant perdu pour leurs successeurs.



Quoiqu'il en soit, aucun des artistes étrangers venus en Angleterre ne nous a laissé, soit dans des mémoires, soit dans des conversations recueillies par des contemporains, soit dans leur correspondance, trace de ce qu'ils avaient pu surprendre de la culture des arts de la forme dans la capitale du Royaume-Uni, et il semble bien en effet qu'ils n'ont rien vu.

Plus tard, Joseph Vernet, qui connut Wilson en Italie, et son fils Carle, qui habita l'Angleterre, auraient pu nous renseigner sur les peintres anglais de leur temps, mais ils sont restés muets à cet égard comme leurs devanciers.

Il faut aller jusqu'à Géricault, sous la Restauration, pour trouver un peintre français qui, dans un séjour à Londres, prenne une notion exacte de la valeur de cette nouvelle école, en parle autour de lui avec enthousiasme, excite les curiosités et donne le désir à ses jeunes confrères de passer le détroit et de faire connaissance avec les brillants représentants de l'art anglais.

On sait que ce peintre fut appelé à Londres par l'exposition dans cette ville en 1820 de son tableau 'Le Naufrage de la Méduse'. A cette date Hogarth, Reynolds, Gainsborough, Wilson, Romney, John Copley, Raeburn, Hoppner, John Opie, Morland, Old Crome étaient déjà disparus. Leurs œuvres disputées et admirées par leurs compatriotes avaient été reproduites en de splendides gravures par d'autres artistes anglais du plus grand mérite ; la Water-Colour Society prenait naissance et s'affirmait dès sa fondation sous l'impulsion d'hommes tels que Girtin et Turner comme une des formes les plus brillantes de l'art anglais ; enfin une foule de jeunes artistes se faisaient déjà connaître, les uns en suivant la voie des grands portraitistes, les autres en s'écartant du grand chemin pour prendre des sentiers qui devaient les conduire soit à la peinture de genre dont Wilkie était le plus glorieux représentant, soit au paysage vivant et renouvelé sur les traces de Turner et de Constable.

De tout cela, de ce mouvement si intéressant, si passionnant, rien n'avait encore transpiré sur le continent.

Géricault, en mettant le pied sur la terre anglaise, dut se comparer à quelque autre Ch. Colomb découvrant un nouveau monde plein de richesses, sujet d'étonnement et de ravissement à la fois.

Il écrivait dans une lettre datée de Londres en 1821 à Horace Vernet : ' Je disais il y a quelques jours à mon père qu'il ne manquait qu'une chose à votre talent, c'est d'être trempé à l'École anglaise et je le répète parce que je sais que vous avez estimé le peu que vous avez vu d'eux. L'exposition qui vient de s'ouvrir m'a plus confirmé encore qu'ici seulement on connaît et on sent la couleur et l'effet.'

Cette forte impression du grand peintre français, et qui subsista jusqu'à sa mort, devait se communiquer par lui à ses jeunes confrères et à ses amis.

Déjà, et parce que les relations entre la France et l'Angleterre devenaient plus faciles, quelques marchands de tableaux de Paris venus à Londres sur les

renseignements donnés par Géricault et quelques amateurs avaient visité plusieurs ateliers de peintres anglais.

Ils avaient été surpris et enthousiasmés, et Constable pouvait écrire dans une de ses lettres à Fisher du 17 janvier 1824 : ' Le Français qui cherchait à avoir mon grand tableau de " La Charette de foin " l'année dernière est revenu. Je crois qu'il voudrait avoir celui-là et " Le Pont ", s'il pouvait les obtenir au prix qu'il m'en offre ! Je lui ai montré votre lettre. . . . Son but est de les exposer à Paris, peut-être à mon avantage.'

On commençait donc à s'occuper de l'École anglaise à Paris en 1824. Ce n'était cependant encore qu'une rumeur vague précédant le coup d'éclat.

D'autre part Bonington, lorsqu'il était encore dans l'atelier de Gros, en 1819, exposait chez un marchand de tableaux de la rue de la Paix ses fines et lumineuses aquarelles qui attiraient l'attention des artistes et du public autant par leur habileté que par la nouveauté du procédé tombé en oubli en France depuis la fin du siècle précédent.

En 1821 il avait déjà exposé avec succès deux toiles au Salon et son nom à consonnance bien anglaise commençait à être connu. Il avait été l'élève, durant une courte période de temps à son arrivée en France, du peintre Francia, aquarelliste de grand talent, très apprécié en Angleterre et qui s'était retiré à Calais. Bonington lui dut la meilleure part de son talent dans l'aquarelle et resta toujours fidèle à son enseignement où se retrouvaient les plus belles qualités de l'École anglaise. Aussi en exposant à Paris ses petits paysages à l'eau, si admirés de peintres tels que Gros et Delacroix, il avait déjà préparé le public français s'occupant d'art à une nouvelle orientation du paysage et fait entrevoir de nouvelles recherches en peinture.

On s'apercevait donc en 1824 qu'il y avait des artistes anglais, mais c'était dans un cercle très restreint d'amateurs, d'amis ou de condisciples de Géricault et de marchands de tableaux.

Le grand public les ignorait absolument.

Cet état de l'opinion en France et sur le continent vis-à-vis de l'École anglaise aurait pu se prolonger longtemps encore, si l'arrivée de la petite plalange des sept peintres anglais au Salon de 1824 n'avait pas suscité une curiosité et un intérêt considérables dans tous les centres artistiques et amené un revirement complet.

Voici leurs noms :

Bonington,  
Constable,  
Copley Fielding,  
Thales Fielding,  
Harding,  
Sir Th. Lawrence,  
Wyld.



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On connaît assez la carrière de ces sept artistes pour qu'il soit inutile de rappeler leurs mérites respectifs et leurs œuvres.

Tout en appréciant la part de chacun dans la révolution artistique qu'ils allaient provoquer en France, nous laisserons de côté les cinq derniers dont l'influence a été moins considérable pour ne nous attacher qu'aux noms de Constable et de Bonington, les véritables promoteurs du mouvement.

Rappelons seulement en passant que Wyld avait été lui aussi un élève de Francia, qui se trouve ainsi mêlé indirectement par deux de ses élèves à la rénovation du paysage sur le continent.

L'impression produite par les tableaux des peintres anglais à l'ouverture du Salon fut énorme sur toute la jeunesse des ateliers. Une lutte s'établit aussitôt entre elle et les représentants du paysage académique sans vie et sans couleur. Les pontifes de la critique et tous les partisans d'un passé immuable firent entendre en vain leurs protestations ; c'est en vain qu'ils adjurèrent la jeune génération de se détourner de ces dangereux séducteurs, de revenir aux principes et aux formules de l'École considérés comme intangibles.

Les jeunes gens n'écoutèrent que leur enthousiasme et saluèrent dans cette manifestation des peintres anglais l'aurore de la liberté dans les arts succédant à une longue période d'immobilité et d'étouffement.

Quelle joie à la vue de ces paysages d'Angleterre peints dans la lumière du plein air, si hardis, aux végétations vigoureuses, aux ciels mouvementés, aux eaux courantes, devant ces reproductions si sincères de la nature prise sur le vif !

Cette nature oubliée depuis les grands Hollandais et que l'on retrouvait plus belle encore, avec un attrait de plus : la vérité dans la couleur !

Et il fallut bien que cette admiration de la jeunesse s'imposât en dépit de toutes les réticences puisque le gouvernement d'alors et la Direction des Beaux-Arts se virent pour ainsi dire contraints d'accorder à trois des artistes anglais les plus hautes récompenses du Salon, grand honneur à cette époque, car il n'était accordé qu'à bon escient et non pas prodigué comme nous le voyons aujourd'hui.

On sait quel coup de foudre fut pour Delacroix, déjà averti par Géricault, la vue des peintures de Constable, le trouble qu'il en ressentit, la modification qu'il apporta sur-le-champ à son tableau des ' Massacres de Scio ' dont il refit en entier le paysage pour lui infuser la vie et la lumière. Constatation certaine et la plus illustre de l'influence subite et soudaine de l'École anglaise sur les jeunes artistes français élevés dans le respect des traditions surannées et de pauvres recettes d'atelier.

Cette influence, si sensible sur les peintres de figure de l'école romantique, fut encore plus puissante et durable chez les paysagistes, bien qu'elle ait tardé davantage à se montrer chez eux dans ses résultats.

Prenant à cette source une sève nouvelle et abandonnant le classicisme mourant, la peinture de paysage devait se développer bientôt en toute franchise

pour arriver à la floraison magnifique de l'École de 1830 dans un mouvement continu et qui dure encore.

Les modifications récentes apportées par l'école impressionniste ne sont en effet que des rameaux greffés sur un même tronc et qui ont pris naissance par l'étude plus approfondie d'autres peintres de l'École anglaise et en particulier de Turner.

Quel était exactement l'état de la peinture de paysage en France et dans les divers pays d'Europe avant cette heureuse métamorphose ?

Les artistes de l'époque de la Restauration avaient adopté un métier et une habileté de convention qui prenait peu à peu les apparences et les recherches de l'art chinois, sans en avoir le côté précieux.

Leur dessin fait de lignes bien équilibrées, suivant les principes de l'École, ils coloriaient sagement sans se laisser aller à aucun écart de palette, à aucun imprévu troublant. Si, par hasard, ils avaient déformé les contours des figures ou des objets en les recouvrant de couleur, ils les rétablissaient soigneusement dans leur forme primitive.

La peinture devait être avant tout lisse, léchée, finie et donner à la vue l'impression d'une plaque de porcelaine. On appliquait les procédés d'atelier de l'École de David aux champs, aux montagnes, aux ciels et aux arbres. Nul charme d'exécution, nulle hardiesse. Un empatement dans la lumière ou une touche vigoureuse affirmant la conviction de l'artiste comme une exclamation dans un discours étaient considérés comme des brutalités indignes.

On ne trouvait dans les paysages de cette époque ni surprise pour l'œil, ni sensation venue directement de la nature. Froids et secs, d'une couleur factice et pauvre, ils s'en éloignaient de plus en plus.

Autrement dit le paysage se faisait en chambre.

On modifiait les dessins pris sur nature ; on faisait rentrer les lignes dans la tradition du Poussin et de Claude ; on changeait les couleurs de tout : horizons, centre ou premiers plans ; on se livrait à un travail particulier sur le feuillage qui donnait à tous les arbres une apparence uniforme et grêle. On avait des recettes pour les fabriques et d'autres pour les ciels. On changeait tellement de choses que la nature était devenue dangereuse à consulter et presque ennemie.

Ce fut la grande révolution apportée par les peintres anglais : la magie de la couleur indépendante du dessin, du style ; l'audace de l'artiste s'affranchissant de toute contrainte pour traduire avec intensité les émotions qu'il ressent.

Qu'importe le moyen ? Il faut arriver au but, exprimer coûte que coûte la beauté fugitive, les éclats du soleil, les délicatesses de l'atmosphère, la fuite des nuages, la variété infinie des verts, les feuillages qui tremblent et tout cela avec quelques petits tas de couleurs dont aucune ne se rapproche vraiment des tons de la nature si fugace et lointaine, si légère !



Il faut amener le soleil sur sa toile, y faire passer le vent, donner la sensation de la profondeur et du mystère des bois.

Brosse ou couteau à palette, empâtement ou fluidité, transparence ou opacité, traits légers et menus ou indications larges, tout est bon, car il faut arriver à l'effet et imposer son émotion.

Old Crome mettait de la couleur jusqu'à ce que son tableau ressemblât à ce qu'il voyait : c'était toute sa méthode. Ainsi chacun devra trouver en lui-même une méthode et des ressources qui lui permettront de parler la langue des couleurs avec éloquence et entraînement.

La nature sera dorénavant le seul guide, guide impérieux qui entraînera l'artiste à travers tous les obstacles.

Cette lutte du peintre avec sa palette, cet abandon de toute théorie préconçue en face de la nature toujours si pleine d'imprévus, cet appel à la hardiesse croissante et à la témérité, ces efforts désespérés devaient l'amener à une vision nouvelle élargie, à des trouvailles de couleur et d'harmonies, à des ressources inconnues, aux magnifiques résultats enfin du paysage moderne dont le rôle est devenu de plus en plus important et prépondérant dans la peinture.

Grâce aux grands artistes, aux grands paysagistes chercheurs de sensations nouvelles qui ont su conserver le contact direct avec la nature, grâce aux Constable, aux Turner, aux Bonington, en même temps que la peinture a produit des chefs-d'œuvre, notre horizon s'est agrandi.

Guidés et avertis par eux, nous avons appris à connaître et à aimer les beautés répandues à profusion dans les contrées où nous vivons et qui sans eux nous échapperaient encore.

Quand partout ailleurs on vivait sur des traditions épuisées, la patrie de Shakespeare avait gardé précieusement le sentiment de l'individualité, l'originalité, le besoin de développer les ressources de son génie poétique. Elle eut la gloire, quoique la dernière venue dans le groupement des Beaux-Arts en Europe, de ramener les esprits vers la franche inspiration, la naïveté oubliée, et en ouvrant les yeux des artistes de les tirer de la somnolence, précurseur de l'impuissance finale. Elle a donc rendu un immense service à l'art en conservant chez elle le feu sacré qui allait partout en s'éteignant.

Quelle reconnaissance ne devons-nous donc pas à cette école rénovatrice ?

Aujourd'hui le mouvement en avant et l'originalité se trouvent partout. Il y en a peut-être de trop. Nos jeunes artistes, petits-fils des Constable et des Bonington, n'ont déjà plus qu'un souvenir lointain des ancêtres et ne savent plus bien au juste ce qu'ils doivent à ces premiers pionniers de la route. Il est bon de le leur rappeler en portant de temps à autre des fleurs et des couronnes sur les tombes de leurs aînés et de leur dire que s'ils voient le jour, s'ils sentent battre leur cœur en face des merveilles qui les entourent, c'est à ces grands paysagistes qu'ils en sont redevables ; à ces robustes travailleurs qui ont vécu le plus

souvent dans la solitude et dans la contemplation du monde extérieur, insoucieux de la vie bruyante et affairée des villes et de toutes les jouissances du luxe et de la vanité.

Avec la satisfaction du devoir accompli ils nous ont fait présent de la meilleure part peut-être de ce qui nous soutient et nous encourage dans le rude chemin de la vie : ils nous ont fait entrer en communication avec la nature tout entière bienfaisante et consolatrice et nous ont ouvert les yeux.

Combien parmi nous ne saisissent des beautés du paysage que celles qui leur ont été révélées par les tableaux qu'ils ont vus et qui leur sont devenus familiers ! Jouissances très pures et très douces qu'ils doivent à la persévérance et au génie de ces modestes peintres de plein air.

Est-ce à dire que cette conquête des paysagistes anglais sur la routine, cette répudiation de tout ce qui ne s'inspirait pas directement de la nature, fût une chose tellement nouvelle qu'on puisse dire qu'ils ont inventé le paysage de toutes pièces ?

Évidemment non. Il n'y a pas de génération spontanée dans les arts. Toute tentative nouvelle a toujours été précédée avant son développement par des essais obscurs, souvent imperceptibles, qui leur semblent distants, étrangers même, mais qui en ont été cependant le véritable point de départ comme le germe dans l'œuf.

Ici l'origine n'est ni lointaine, ni introuvable. Nous savons que depuis Van Dyck et même avant lui beaucoup d'artistes hollandais, flamands, italiens et français avaient été appelés en Angleterre et y avaient apporté les germes utiles.

Puis était venue une période d'incubation. L'éducation artistique des peintres anglais fut favorisée surtout par l'importance et la beauté des collections de tableaux réunis depuis la Renaissance par les grands seigneurs anglais qui, très riches et très cultivés, voyageant beaucoup et partout, avaient récolté dans toute l'Europe d'admirables spécimens de toutes les écoles. La collection de Charles I<sup>er</sup> avait été la plus complète et la plus remarquable qu'il y eût à son époque, et l'on peut croire que beaucoup des collections des grands lords anglais n'étaient ni moins brillantes ni moins variées. L'accès de ces collections était rendu facile à ceux qui se destinaient à la peinture. Ils y trouvaient un merveilleux enseignement qui devait les maintenir longtemps dans une période d'études avant de se dégager pour prendre leur essor et devenir originaux. Et ce fut le mérite des paysagistes anglais dans la seconde moitié du xviii<sup>e</sup> siècle d'avoir rattaché leur art fait de vérité à celui des grands Hollandais et des Vénitiens oubliés dans l'engouement général d'alors pour les fantaisies et les compositions d'atelier.

Old Crome, Gainsborough, Wilson, d'autres encore ont contribué pour leur part à maintenir la peinture dans la voie tracée par les Hollandais, mais Constable eut dans cette heureuse direction un rôle prépondérant et qui n'est plus contesté.



On connaît moins celui de Bonington qui n'a pu être étudié jusqu'à ces dernières années faute de documents sur sa vie rapide comme un météore, et sur ses œuvres presque toutes dispersées après sa mort et dont les spécimens soit à Hertford-House, soit au Louvre ne peuvent donner qu'une idée très incomplète.

En six années de temps, cet artiste si merveilleusement doué est arrivé à la maîtrise de son art dans des œuvres d'une facture large, puissante et de plus en plus personnelle.

Ces changements dans la vision et la manière de peindre, ces évolutions si fréquentes dans la carrière de presque tous les grands artistes à la suite d'un travail acharné et de longues méditations se sont produits chez Bonington entre vingt et vingt-six ans.

A peine un jeune homme, il avait déjà acquis non seulement le talent et l'habileté facilement appréciés du public, mais cette belle simplification dans la synthèse qui n'appartient qu'au génie si souvent incompris à ses débuts.

A voir ses dernières études faites en Italie, en France et en Angleterre, on peut dire qu'il serait devenu et même qu'il était déjà un des plus grands paysagistes qui se soient jamais manifestés.

Chose remarquable ! Si courte qu'ait été sa vie, Bonington a pu cependant attacher son nom à deux genres différents et s'y rendre également célèbre.

Il a été à la fois un grand paysagiste de l'École anglaise et dans ses compositions historiques un des plus intéressants représentants de l'école romantique en France. Cette dernière, on le sait, en lutte contre un classicisme étroit, s'était assigné pour seul but la recherche du pittoresque en dehors de toute prétention à la philosophie et à la morale.

Grâce à sa facilité merveilleuse, à ces dons du grand artiste qui sait toujours approprier son talent au genre de travail qu'il poursuit, il a pu montrer alternativement dans ces deux genres des qualités aussi brillantes et qui semblent venir de sources opposées.

Il fut en effet dans ses compositions historiques, qui n'étaient qu'un prétexte au déploiement de tons précieux dans de charmantes fantaisies, un metteur en scène de la plus féconde imagination, un improvisateur qui n'a connu d'autre loi que de suivre son instinct de coloriste.

Il s'y montre préoccupé surtout de fines harmonies, de taches de lumière, de reflets fugitifs, de notes de couleurs éclatantes ou d'une exquise douceur, de tout ce qui constitue le plus grand charme des yeux.

Il n'est pas dominé par son sujet ; il veut rester le maître de changer à son gré les personnages, les costumes et tous les accessoires du tableau.

Il se soucie fort peu de la vérité historique et des vraisemblances, mais en peintre de race son souci va surtout à l'effet d'ensemble, à la transparence de l'ombre et du clair-obscur, avec le désir de mettre en jeu toutes les ressources de sa riche palette.

S'il reproduit préférablement les scènes de la Renaissance et du moyen âge, c'est qu'il adopte et subit les idées en faveur dans le milieu artistique où il a vécu. S'il conçoit ses personnages dans une même forme aristocratique et élégante, c'est qu'il les voit à travers sa propre nature très fine et très distinguée.

Il accepte de parti-pris les types conventionnels de l'histoire populaire : un François I<sup>er</sup>, un Henri III, un Henri IV, un Mazarin, et les présente de telle sorte, avec si peu de prétention et de pédantisme, mais avec tant de charme de couleur, qu'il ne vient à l'idée de personne de lui demander compte des erreurs d'anachronisme qu'il a pu commettre de ci, de là.

Il a d'ailleurs pour se disculper de prendre tant de liberté avec l'histoire, l'exemple des grands maîtres dans toutes les écoles qui ne se sont pas fait faute de transformer les costumes, les types et les particularités d'une époque au gré de leur caprice et de leurs préférences.

Comme eux, Bonington a pu tout oser sans crainte du ridicule à la condition de recouvrir l'insuffisance du canevas par la beauté et la richesse de l'enveloppe.

Sa facilité à modifier ses personnages, son étonnante liberté émerveillaient Delacroix lui-même, le peintre français qui a déployé la plus riche imagination dans les compositions du même genre.

Aussi par ses œuvres romantiques peu importantes cependant par leurs dimensions, Bonington exerça-t-il une influence véritable sur la jeune génération de son époque.

Devéria, Isabey, Célestin Nanteuil, Lami, Gigoux, les Johannot, Le Poitevin, tous artistes de la période romantique et bien d'autres encore, soit dans la peinture, soit dans la lithographie se sont inspirés de sa grâce légère, de sa liberté, de ses recherches dans la puissance et le charme de la couleur.

Son nom restera attaché à cette période si caractéristique où dans les arts l'imagination et la personnalité ont pris le pas sur la raison froide et la tradition surannée.

Mais c'est dans la peinture de paysage que Bonington s'est créé un titre plus durable encore à notre admiration.

Autant dans ses compositions historiques, il montre peu de souci pour les documents précis, le dessin serré, le milieu où se meuvent ses personnages, autant il s'affranchit de toutes règles autres que celles imposées par son instinct de coloriste, autant dans ses paysages il est respectueux des formes et des tons de la nature, autant il la suit de près, s'appliquant à en être le miroir fidèle comme un étudiant naïf et passionné.

Il laisse alors de côté les jeux de sa charmante imagination. Il étudie son modèle avec une conscience, une justesse, une sobriété de tons, un amour de la vérité qui n'a d'équivalent que dans les plus grands maîtres contemporains.



Il était dans ses compositions le plus indépendant des artistes, il est devenu dans ses paysages le plus scrupuleux des copistes.

Pas une touche n'y résulte de la hâte de l'inspiration, tout y est étudié sur place et livré à un contrôle rigoureux. Dans cette servitude volontaire, il acquiert des qualités de limpidité et de transparence dans l'atmosphère, de valeurs rigoureuses, de puissance qui, jointes à son charme personnel, en ont fait un des plus intéressants paysagistes de son époque.

Si l'on compare ses dernières œuvres à celles de ses confrères en France dans le même temps on est étonné de voir combien il était en avance sur eux, et combien d'acquisitions toutes modernes étaient déjà ou contenues ou en germe dans ses études.

Il est alors facile de se représenter quels durent être la fascination et l'entraînement exercés par ce jeune homme sur ses camarades français.

Paul Huet, un des premiers qui parmi les paysagistes s'affranchit de la routine était son ami et lui dut une part de ses qualités : de la clarté dans ses ciels et une palette plus souple et plus brillante.

Son influence sur Isabey n'est pas moins visible. Prenez la petite toile de Bonington, 'Le départ pour la pêche,' appartenant au peintre Wauters, si pleine de mouvement sous un ciel orageux, regardez ces barques dont les voiles claquent au vent, ce grouillement des pêcheurs, cette mer clapotante, cet embrun qui emplit l'atmosphère. Peut-on croire qu'Isabey n'a pas eu de telles études sous les yeux et ne s'en est pas inspiré en restant cependant moins fin et moins nerveux que le peintre anglais ?

Et Ziem lui-même, le peintre de la Venise orientalisée et fastueuse que l'on connaît, n'a-t-il pas fait son profit des fines aquarelles et des toiles lumineuses de Bonington ? Ne retrouve-t-on pas dans la plupart de ses tableaux des procédés de facture et une technique qui le rapprochent de l'École anglaise ; la fluidité, la transparence, les tons contrastés et brillants, l'extrême pureté de la couleur ?

Combien d'autres peintres français ont encore été entraînés, inconsciemment ou non, par la vue des toiles fraîches et aériennes de Bonington dans la voie de la peinture claire et colorée par laquelle notre époque fait un tel contraste avec sa devancière directe !

Jules Dupré resta toute sa vie un admirateur fervent de l'École anglaise et si Th. Rousseau se rattache plus directement aux Hollandais il y fut conduit sous l'impulsion des paysagistes anglais.

Un seul des artistes français de cette brillante période de 1830 semble avoir échappé à leur influence : c'est Corot, resté dans la première partie de sa vie un classique formé par Cl. Lorrain et l'Italie, et qui, plus tard, reprenant toute sa liberté, ne s'est plus laissé guider que par son génie poétique.

Cependant, en analysant ses rares qualités, on voit que c'est encore à l'École anglaise qu'il dut une partie de son art si original et ce qui en constitue peut-être

la marque essentielle : l'observation des valeurs, leur justesse absolue et leur indication toujours puissante dans ses tableaux.

Qu'on me permette à ce sujet un souvenir relatif à ce grand artiste que j'avais appris dès mon enfance à aimer et à respecter, et qui vint à différents intervalles à la campagne chez mon père et chez un de mes oncles.

On était en été et il peignait dehors. La pluie survint tout à coup, et il dut quitter son travail pour se réfugier dans un pavillon à proximité de son étude. Mon père, grand amateur de peinture, avait rassemblé là de nombreuses toiles de maîtres, la plupart appartenant à l'école des paysagistes de 1830 : des Rousseau, des Diaz, des Troyon, des Daubigny, des Decamps, des Ziem, des Dutilleux et aussi des Corot dont il avait de fort beaux spécimens.

Corot, bon enfant, toujours plein de gaieté et d'entrain, prenait sans contrariété ce repos forcé qui l'obligeait à remettre la poursuite de son étude au lendemain : 'Quelle chance ! disait-il, nous allons pouvoir fumer une bonne pipe en regardant de la belle peinture.'

Il avait à cette époque 73 ans environ. Dans sa jeunesse il donnait, disaient ses amis, l'impression d'un Roger Bontemps, vigoureux et exubérant. Ses traits sans caractère et rien moins qu'aristocratiques ne dénonçaient guère l'artiste incomparable qu'il était déjà, et faisaient dire qu'il ressemblait plutôt à un gros vigneron.

Sur la fin de sa vie, à l'époque dont je parle et quand je l'ai connu, sa figure était devenue très belle. Les traits s'étaient affinés et avaient pris de la majesté. Il avait quelque chose d'un vieux lion avec sa chevelure blanche abondante et soyeuse encadrant sa face mobile dont les yeux étaient restés magnifiques, d'une vivacité et d'un éclat extraordinaires.

Les vers de Victor Hugo :

'Car on voit de la flamme aux yeux des jeunes gens,  
Mais dans ceux du vieillard, on voit de la lumière,'

pouvaient admirablement s'appliquer à Corot agé. Son regard avait en effet cette belle lumière, mais il avait en même temps conservé toute sa flamme.

Le teint coloré, la bouche souriante avec une expression de bonté qui faisait naître instantanément la sympathie et les plus généreux sentiments autour de lui, on sentait que les misères humaines et les soucis de l'existence n'avaient jamais troublé ce beau vieillard dont l'âme était restée juvénile, sereine et possédée uniquement par la foi dans son œuvre.

Il était assis, tirait quelques bouffées et en causant gaiement passait en revue les tableaux de la collection que nous sortions de casiers pour les placer tour à tour devant lui sur un chevalet. Il les regardait presque tous avec intérêt, s'exclamait, faisant un éloge chaleureux ou parfois une critique suivant ses impressions, avec sa naïveté et sa parfaite bonne foi habituelle.

Quelquefois c'était un de ses tableaux qui venait à son tour sur le chevalet.



‘ Oh ! celui-là nous lui donnerons un numéro 1, disait-il, c’est fameux ! le vieux papa s’est distingué ce jour-là. ’ Le vieux papa, c’était lui. Il éprouvait un vrai bonheur à reconnaître un de ses enfants et l’admirait avec la même bonhomie que ceux des autres sans chercher à cacher ses préférences pour lui. ’

La pluie continuait et Corot ne se lassait pas dans cette revue où il apportait l’animation, l’excitation et la verve qui ne le quittaient jamais et qui devenait d’autant plus vives qu’il parlait de son art.

Ce fut à ce moment qu’une petite aquarelle de Bonington se présenta.

‘ Oh ! la jolie aquarelle, dit-il, quelle belle couleur ! voilà des valeurs bigrement justes ! Vous dites qu’elle est de Bonington, oui, un jeune homme qui était déjà un maître, un grand paysagiste quand je n’avais pas encore tenu un pinceau. Et pourtant j’étais son aîné, je crois ! Je vis pour la première fois une de ses aquarelles quand j’avais vingt ans environ et je me souviens de mon émotion en face de cette petite peinture claire et aérienne.

‘ J’étais à cette époque dans le commerce ; mon père m’avait placé chez un marchand de drap de la rue Richelieu et je ne me sentais aucune disposition pour le métier.

‘ J’avais plusieurs fois mécontenté mon patron, M. Ratier, homme sévère mais juste, car je l’avoue, je faisais un mauvais vendeur. Aussi m’envoyait-il souvent en course dans la ville plutôt que de me laisser dans son magasin.

‘ Je ne jurerais pas que j’étais plus zélé en portant mes ballots d’échantillons à travers les rues qu’en restant derrière mon comptoir. Je m’arrêtais souvent en route à voir passer les nuages, les gens, l’eau courante sous les ponts, m’amusant de tous les incidents de la lumière et du soleil, flânant avec bonheur.

‘ C’est en passant rue de la Paix, dans une de ces courses qui me rendaient à la liberté, que je vis pour la première fois chez un marchand de tableaux nommé Schroth une aquarelle de Bonington.

‘ On n’était pas gâté alors par les paysagistes ; il me sembla en apercevant celle-ci, une vue des bords de la Seine, que l’artiste avait reproduit pour la première fois des choses qui m’émotionnaient toujours quand je les trouvais dans la nature et qui n’étaient rendues nulle part.

‘ J’en fus émerveillé. Cette petite peinture fut pour moi une révélation. Je découvris la sincérité devant la nature et de ce jour je m’affermis dans la résolution de devenir peintre. Que de fois depuis j’ai pensé à cette jolie aquarelle si lumineuse ! Que de crochets j’ai faits dans mes courses pour passer encore rue de la Paix et la revoir jusqu’au jour où elle fut retirée de la vitrine du marchand ! Le ton en était si beau et si vrai ! et les valeurs si justes, fermement indiquées comme celles-ci ! Ce n’est que plus tard et quand j’ai fait moi-même de la peinture que j’en ai compris tout le mérite.

‘ Depuis je n’ai plus revu que de loin en loin et très rarement des Bonington.

‘ J’étais en Italie quand il mourut, déjà célèbre et moi encore un débutant. ’

Ce souvenir ému de Corot sur Bonington m'avait frappé à cette époque où je n'avais que des notions bien vagues sur le peintre anglais. Il me poussa plus tard à faire des recherches sur sa vie et son œuvre, en pensant que celui qui avait eu une influence si heureuse sur la carrière du grand paysagiste français devait avoir été lui-même un artiste de la plus grande valeur.

Tous les peintres qui ont vécu et produit entre 1820 et 1830 et plus tard encore ont admiré Bonington, à commencer par Delacroix qui disait dans sa lettre connue à Thoré : ' Nous l'aimions tous.'

Gros, Devéria, Eug. Lami, Paul Huet, Isabey, Paul Dalaroche, Gigoux, Français, Horace Vernet, peintres de figures ou paysagistes, ont parlé de lui comme Turner parlait de Girtin disant : 'S'il eût vécu, il nous aurait tous dépassés.'

C'est que presque tous ces artistes l'avaient connu ou avaient connu ses tableaux et ses études, soit chez des marchands, soit chez des amateurs, et y avaient trouvé un enseignement.

Plus tard, et lorsqu'il n'y eut plus de contrôle possible, lorsque personne ne fut plus là pour défendre sa mémoire, on l'imita dans un but de spéculation, en prenant des sujets semblables aux siens, la plupart des bords de plages traités lourdement et qui ne le rappelaient que de très loin.

On fabriqua aussi à son imitation des vues de Venise si pauvres et si mal venues que pour ceux qui connaissent Bonington il y a une véritable souffrance à voir son nom glorieux mis au bas de tant de grossiers pastiches. Méprisables tromperies qui font aussi peu d'honneur à ceux qui les signent qu'aux amateurs totalement dépourvus de goût et de connaissances artistiques qui les achètent.

Chose triste à constater, le père de Bonington fut un de ceux qui tira parti avec le plus d'apreté de la célébrité de son fils. Après sa mort, il copia plusieurs des tableaux restés dans son atelier et vendit ces copies certainement mauvaises ou très faibles, car il n'avait aucun talent de paysagiste, dans deux ventes faites à Londres à quelques années de là. On pense bien que depuis ces copies sont devenues des originaux.

En dehors de ces imitations déplorables et contre lesquelles le public ne pouvait se mettre en garde faute d'éléments de comparaison, il y eut beaucoup de tableaux de cette époque exécutés par des peintres de second ordre d'après des sujets analogues à ceux déjà traités par Bonington, et qu'on lui a attribués dans l'espoir d'en tirer un prix plus élevé. Des Devéria, des Johannot, des Célestin Nanteuil, des Le Poitevin, des Poterlet ont été ainsi débaptisés pour être classés comme des Bonington. On a également mis sous son nom des toiles qui devraient être rendues à Harding, à Wyld, à Scarlett, à Davis, à T. Fielding, à Boys ou à Cattermole.

Il n'y a plus eu que ses œuvres très dispersées pour défendre le peintre de Nottingham contre l'acharnement de ses imitateurs, et c'est miracle que sa



réputation, de si bon aloi pourtant, n'ait pas sombré sous le dégoût et le mépris provoqués par tant de fausses attributions ou de mauvaises peintures signées de ses initiales ou de son nom.

Heureusement non ! Voilà bientôt cent ans que de faux Bonington circulent en grand nombre dans le monde, et malgré cette trahison on n'est pas parvenu à enlever l'auréole qui nimbe si glorieusement le front du jeune peintre anglais.

Si l'on veut réunir par la pensée plusieurs de ses toiles maitresses, quelques-unes dans les musées, beaucoup d'autres dans des collections particulières, on voit combien son génie l'a porté dans toutes les directions et à quelle hauteur il s'est souvent élevé et surtout dans le paysage.

La 'Vue de Versailles' du Louvre, celle des 'Côtes de France' de Hertford-House, 'Le marché aux poissons de Boulogne' appartenant à Sir Ed. Tenant, la 'Vue des lagunes' à M. Warneck, la 'Vue de Venise', aquarelle à M. Beurdeley, la 'Vue de Notre-Dame de Paris' au graveur Bracquemond, l' 'Entrée d'un village de Normandie' à M. Thiébault-Sisson, la 'Plage normande' à M<sup>me</sup> de Catheu, la 'Vue de Mantes' à M. de Lajudie, un 'Bord de plage' à M. Bureau, la 'Vue de Venise' de M. Coats, le 'Wagon', de M. Paterson, les brillantes et fines aquarelles ayant appartenu à Lord Holland, 'The Undercliff', 'The death of François I<sup>er</sup>', celles de M. Michel Lévy, la marine de M. Wauters, sont autant de chefs-d'œuvre aux qualités diverses et variées où on ne sait qu'admirer davantage de la lumière, de la couleur, de la pureté des tons, de la franchise et de la largeur dans l'exécution.

Et l'on reste étonné en pensant que c'est là l'œuvre d'un jeune homme qui a précédé de plus de trente ans tous les autres artistes de son temps sur le continent.

Encore peut-on dire qu'il n'a pas eu le temps de donner toute sa mesure, et qu'il était supérieur à son œuvre.

Pour résumer les titres de Bonington à notre gratitude et à notre admiration, il faut reconnaître qu'il a le premier exprimé avec bonheur ce qui paraissait impossible en peinture : le charme des grands espaces où tout est lumière et où l'œil n'est arrêté par aucun obstacle jusqu'à l'horizon.

Dans le choix de ses motifs, il a été un novateur apportant un élément de beauté caché jusqu'à lui : les radieux spectacles du bord de la mer. Il a su peindre de l'air et fixer sur une toile l'émotion qui nous pénètre en face des matinées si pures et des couchants si majestueux des plages du 'pleasant land of France'.

Après lui, combien d'artistes sont venus planter leur chevalet devant cette source inépuisable de beauté et ont reproduit les plages et les côtes de leurs pays se perdant dans l'infini de la mer et du ciel !

Il a conservé pour les générations futures les aspects si pittoresques des vieilles villes normandes : Rouen, Caen, Évreux, Lisieux, Lillebonne, avec leurs

monuments gothiques, leurs rues merveilleuses et leur population animée et grouillante aux costumes variés si caractéristiques. Reproductions d'autant plus précieuses aujourd'hui que ces monuments, ces rues, ces costumes sont en grande partie détruits par la main de l'homme ou tombés en poussière par l'effet du temps.

Il a en outre rappelé l'attention du monde des artistes sur Venise oubliée et dédaignée, autre élément, autre source de beauté vers laquelle des générations sont venues depuis lors s'abreuver sans répit et presque, pourrait-on dire, jusqu'à l'abus.

Enfin il a contribué à ramener l'attention des peintres de sa génération sur le charme du coloris en peinture, et on ne peut lui être trop reconnaissant d'avoir repris les traditions de la peinture des Flamands et de l'École d'Anvers aux tons riches, puissants, généreux et souples.

Vivant en France et y ayant fait complètement son éducation artistique il n'a cependant rien perdu de ses qualités natives, joignant par un don bien rare, et qui ne s'est guère trouvé que chez lui, les heureuses qualités de l'École anglaise à celles de l'École française et formant entre elles un véritable trait d'union.

Arrivé à l'âge où les autres hommes commencent seulement à se développer et à donner un libre essor à leur talent ou à leur génie, Bonington fut moissonné prématurément, comme Girtin, comme Paul Potter, laissant d'immenses regrets à ceux qui l'avaient connu et ce qui vaut mieux pour la postérité une grande quantité de tableaux dont beaucoup sont des chefs-d'œuvre.

Les anciens avaient coutume de dire que celui qui mourait jeune était aimé des dieux. Ils auraient alors jugé que Bonington fut favorisé par eux plus qu'aucun autre, car nul artiste de sa valeur ne fut enlevé plus jeune au monde après avoir donné de plus belles espérances et après une carrière si utile et si bien remplie.







Ruins of Chapter House, Margam, Glamorganshire.

Pencil.

BY MICHAEL "ANGELO" ROOKER, A.R.A.

*Turner Bequest.*



## SOME OF THE DOUBTFUL DRAWINGS IN THE TURNER BEQUEST AT THE NATIONAL GALLERY

BY ALEXANDER J. FINBERG.

WHEN cataloguing and arranging the Turner drawings in the National Gallery I was much bothered by the presence in the collection of a number of works which I could not reconcile with my knowledge of Turner's various styles. The drawings had certainly been in the possession of Turner at his death, but it does not follow that all the works of art in an artist's possession are his own handiwork. Most artists have pictures and drawings given to them by their fellow artists, and they sometimes buy other artists' works. Under the terms of the settlement effected by the litigants in the Chancery suit about Turner's will, it was agreed that all his property should go to his relatives, but that the Pictures, Drawings, and Sketches 'by the Testator's Hand' which were in his possession at the time of his death, were given 'for the Benefit of the Public' to be 'retained by the Trustees for the time being of the National Gallery'. In order to prevent the inclusion in the Bequest to the National Gallery of any works not from Turner's hand, it was ordered that two Assessors or Referees should be appointed to make the selection, and in case of disagreement they were to appoint an Umpire. The Assessors chosen were Sir Charles Locke Eastlake, President of the Royal Academy, and Mr. John Prescott Knight, Secretary of the same Institution. They were expressly ordered to select only 'such Pictures, Drawings, and Sketches, as shall in their opinion have been painted, drawn, or sketched by the Testator's Hand without any Distinction of finished or unfinished, such Selection to be verified by Affidavit'. The Turner drawings in the National Gallery were therefore selected in accordance with these directions. They were all in Turner's possession at the time of his death, and they were all accepted as Turner's work by Sir Charles Eastlake and Mr. J. P. Knight. The only question that can be raised, then, is as to whether there is any possibility of error in the selection made by these two gentlemen.

When we consider that the number of drawings in question exceeds thirty thousand, that this selection was made hurriedly in a very short space of time, and that the opportunities for the study of the chronological development of Turner's style were at that time non-existent, we must admit that the possibilities of a certain margin of error on the part of the two experts were considerable. Fortunately the drawings and sketches which had been in Turner's possession at the time of his death, and had been rejected by the two Assessors as not by the artist's hand, have been kept together, and are still in the possession of

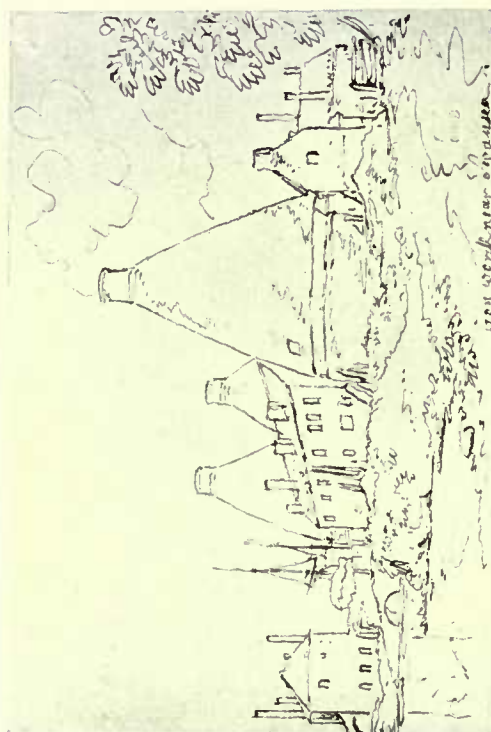
Mr. C. Mallord W. Turner, who very kindly gave me the fullest opportunities for examining them. Among them I found many drawings by Turner which had evidently been overlooked by the Assessors, and also, what was more important, several drawings which corresponded closely in style to some of those in the National collection which had excited my doubts. My own and Mr. Mallord Turner's researches showed that some of these drawings had been purchased by Turner at the sale of Michael 'Angelo' Rooker's effects in 1801. One of these had formed part of a lot (No. 22, in the third day's sale) described in Squibb's Catalogue as 'Eight West Country Barges, by Samuel Scott'. The other seven sketches by Scott of West Country Barges had been included by the Assessors among Turner's own works (*see* Official Inventory, ccclxix, A-G). In Mr. Mallord Turner's collection were also a number of drawings by Rooker which had been bought at Rooker's sale. The marks on the back enabled us to trace the entries in the sale catalogue. These included lots 110 and 119, in the second day's sale ('Five (Sketches and Outlines)—Ogmore Castle, &c.' and 'Five (Sketches and Outlines)—Usk Castle and Newport on Usk'); also lot 8 (third day's sale)—'5 Sketches of Abergavenny Castle, &c.' Also two drawings of Margam Chapter House which had formed part of lot 105 (second day's sale), which was catalogued as 'Six (Sketches and Outlines)—Chapter House at Margam and Ponty Praed'. All these drawings had rightly been thrown out by the Assessors as not by 'the Testator's hand'.

But they had included in their selection one of Rooker's drawings of the Chapter House at Margam which had evidently formed part of this latter lot. This was clearly proved by the subject of the drawing, the style of the workmanship, and by the pencil note on the back—'2 Day Lot 105'. This drawing (Plate LVIII) had been selected by Mr. Ruskin for exhibition at the National Gallery as a typical work of Turner's youth. It was exhibited there in the third water-colour room for a number of years under the title, 'A Ruined Abbey' (No. 808).

The inclusion, therefore, of seven drawings by Samuel Scott and one by Michael Angelo Rooker in the selection made by the Assessors proved that their judgement as to what drawings were or were not by Turner's hand was not impeccable. When it was clearly established that the Assessors' judgement had been at fault in certain instances, it seemed at least possible that careful investigation would reveal other mistakes. Those suspicions were amply justified.

I found a group of fifty-three small pieces of cardboard, each about  $3\frac{1}{8} \times 4\frac{7}{8}$  in., drawn upon with pencil, pen and ink, and wash. In some instances the drawings were continued over two and three pieces of cardboard, which were joined together at the back. In many cases the titles of the subjects were written in ink on the backs. The drawings seem to have been made on a tour





(a)  
Windmill, with Cottages.



(c)  
The Forty Shilling Freehold House in the Rocks near Llanberis.



(d)  
Mill near Swansea.

(b)  
Iron Works near Swansea.

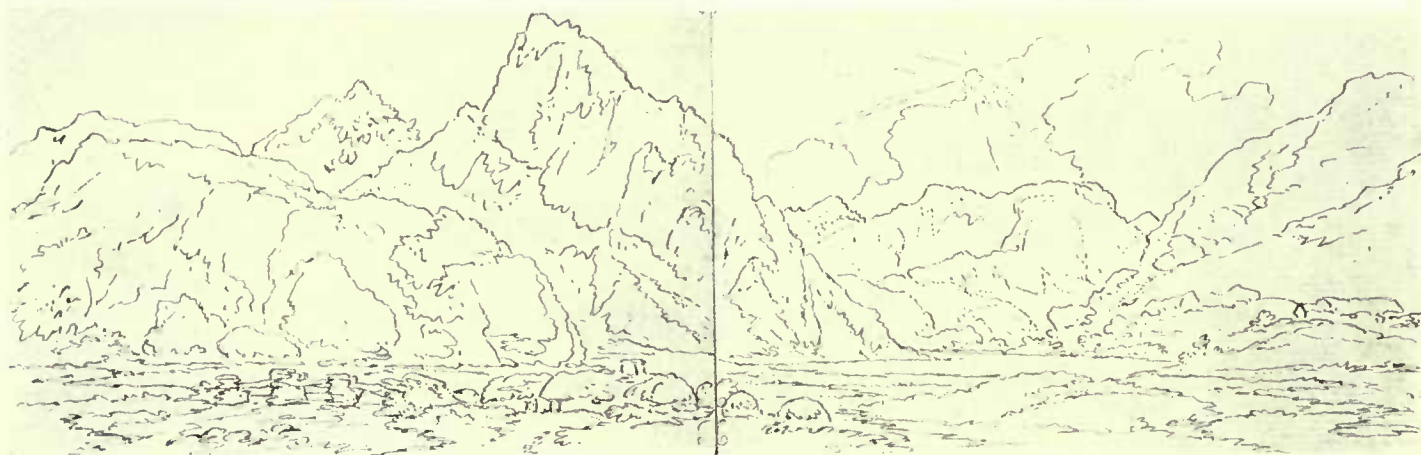






An Estuary, with distant Mountains.

(a)



"Llyn Ogween and a View of Tryfan, a famous large Rock in Nant y Benglog."

(b)



Teignmouth.

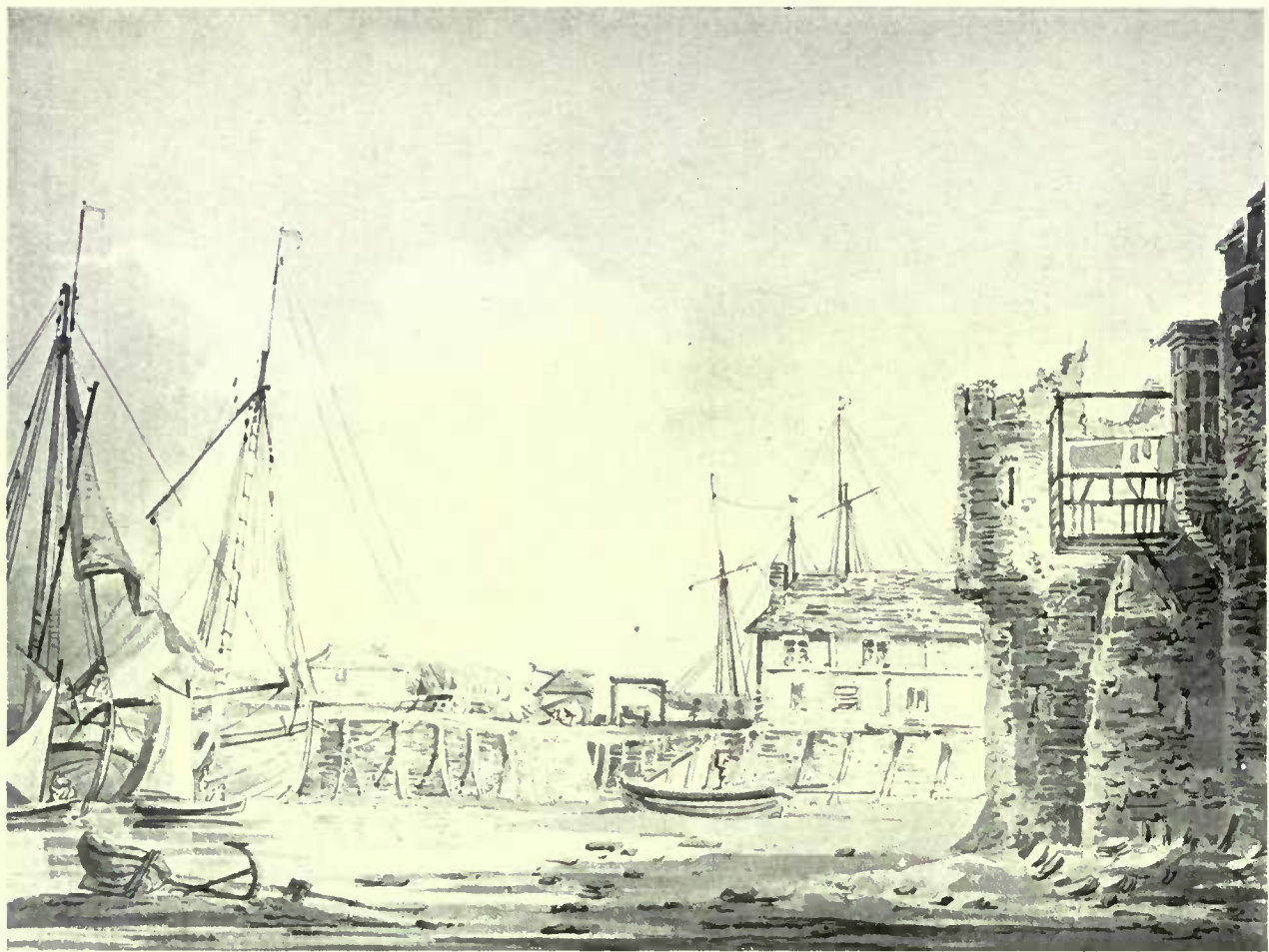
(c)

PEN AND INK SKETCHES ON CARDS.  
BY P. J. DE LOUTHERBOURG, R.A.

Turner Bequest.







Wash Drawing in Blue and Indian Ink.  
*Turner Bequest.*

(a)



Water Colour.  
*National Gallery of Ireland,*

(b)







Hastings, Sussex.

(a)



Hastings, Sussex.

(b)

TWO WASH DRAWINGS IN BLUE AND INDIAN INK.  
BY EDWARD DAYES.

*Turner Bequest.*







"Southampton, from Mr. Dance's."

(a)



Ruins on Hill, among Trees.

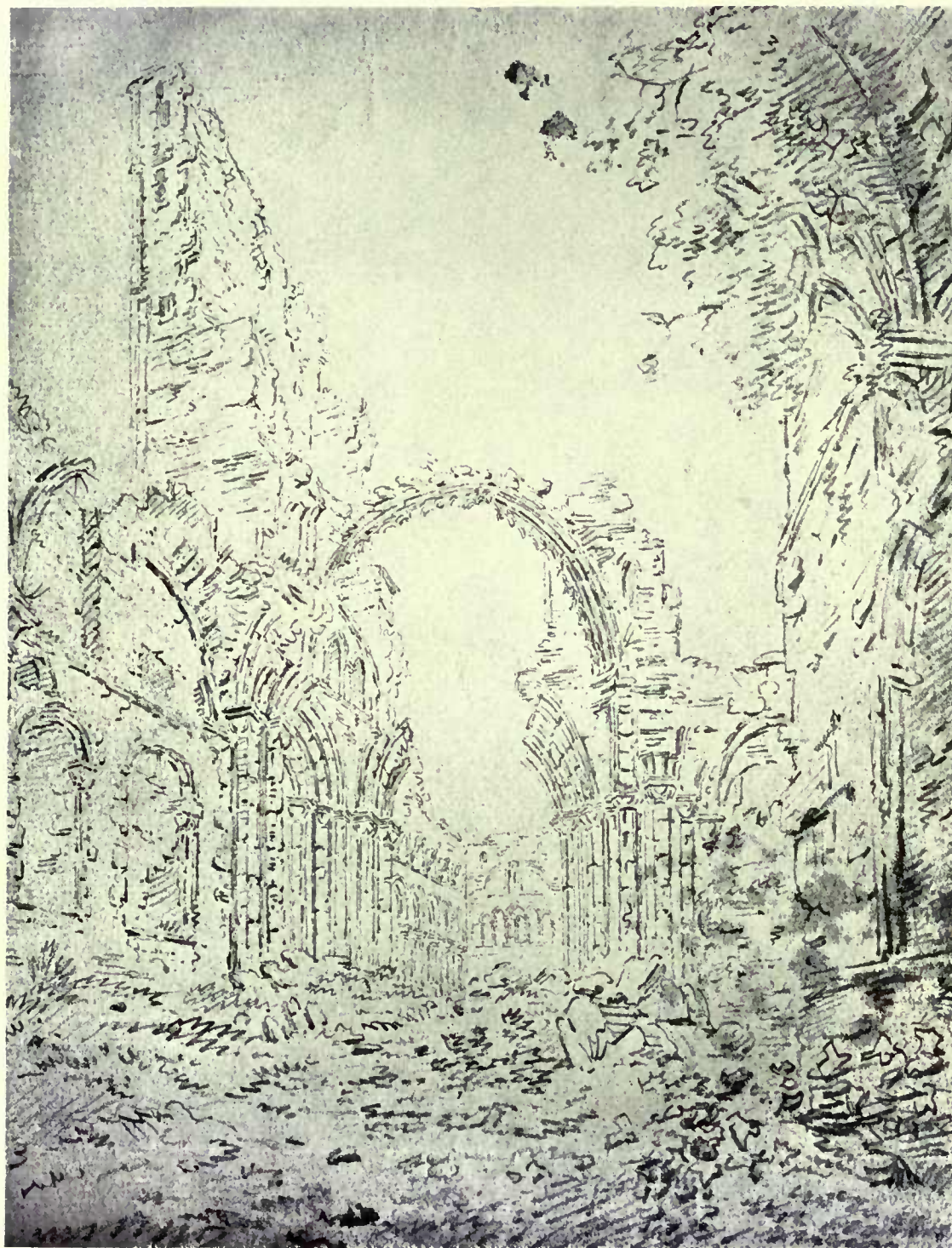
(b)

TWO WASH DRAWINGS IN BLUE AND INDIAN INK.  
BY EDWARD DAYES.

*Turner Bequest.*





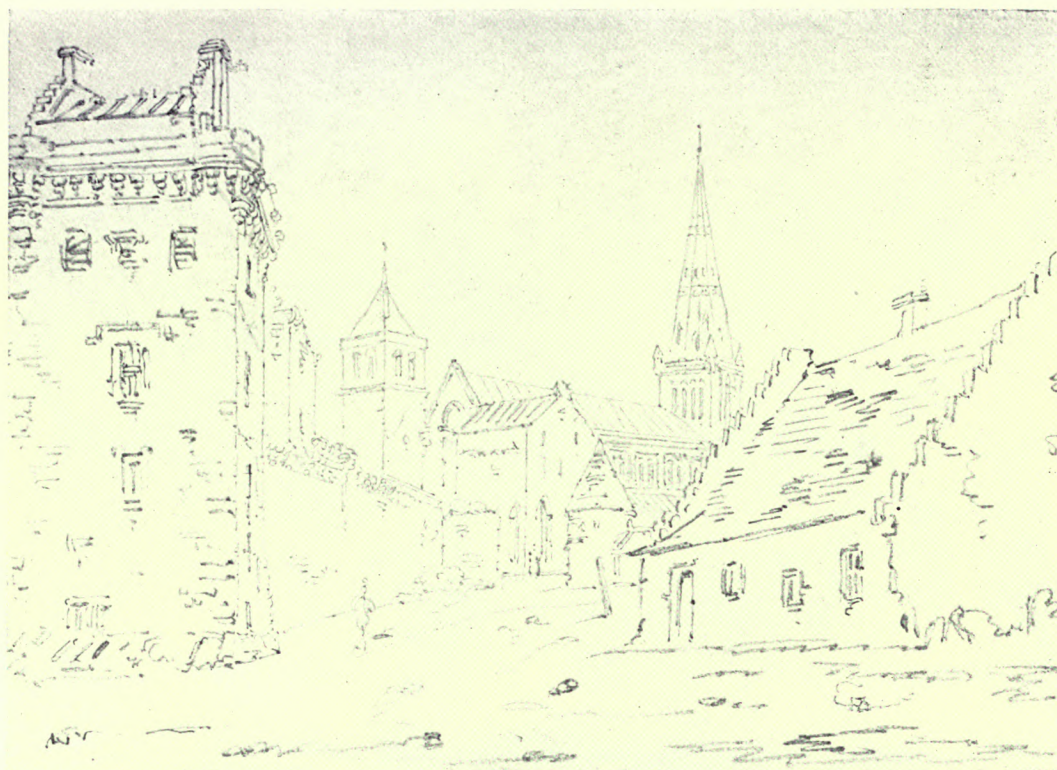


Lindisfarne Church, Durham.

PENCIL DRAWING.  
BY THOMAS GIRTIN.  
*Turner Bequest.*







Pencil Sketch.

(a)



Water Colour, on Card.

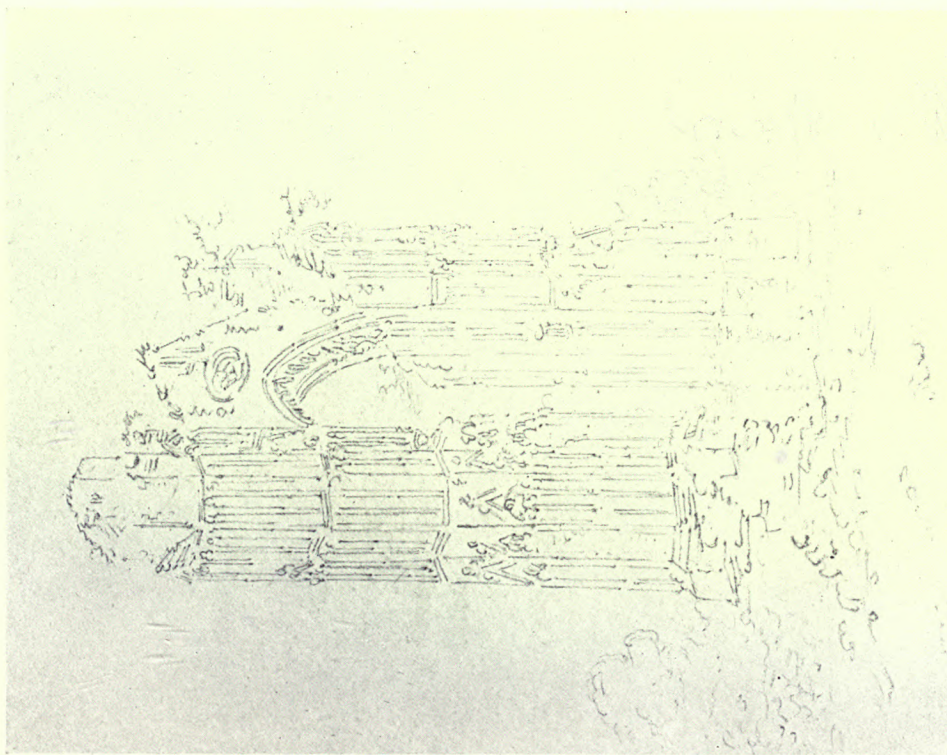
(b)

GLASGOW.  
BY THOMAS GIRTIN.

*Turner Bequest.*

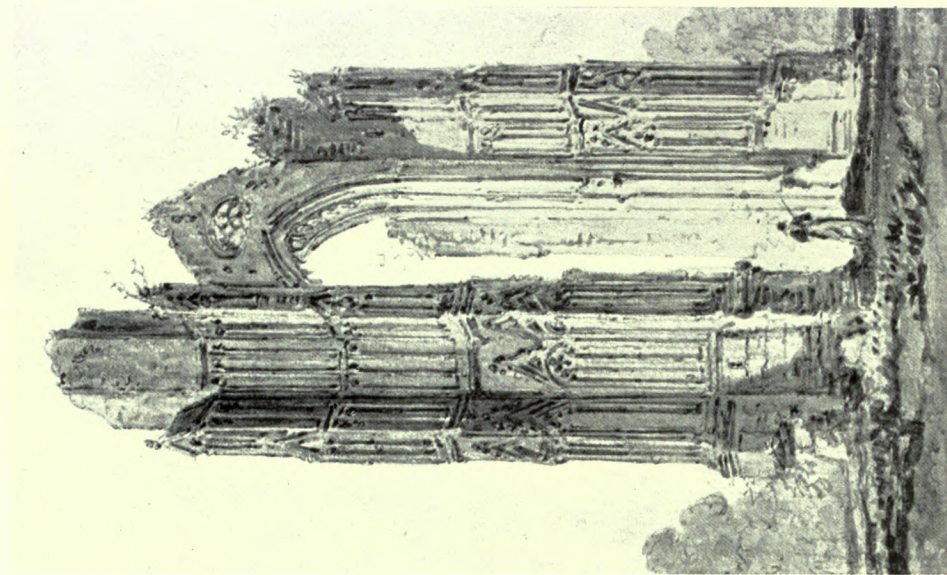






(a)

Pencil Sketch.



(b)

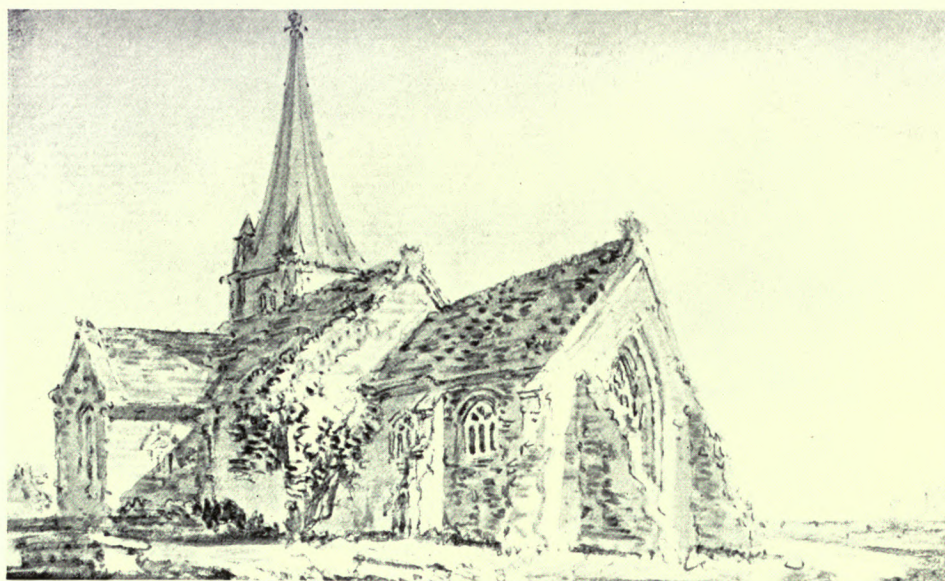
Water Colour, on Card.

WALSINGHAM CHAPEL, NORFOLK.  
BY THOMAS GIRTIN.

*Turner Bequest.*







Water Colour, on Card.

(a)



Pencil Sketch.

(b)

KIDWELLY CHURCH.  
BY THOMAS GIRTIN.

*Turner Bequest.*







Water Colour, on Card.

(a)



Pencil.

(b)

WINDSOR CASTLE.  
BY THOMAS GIRTIN.

*Turner Bequest.*

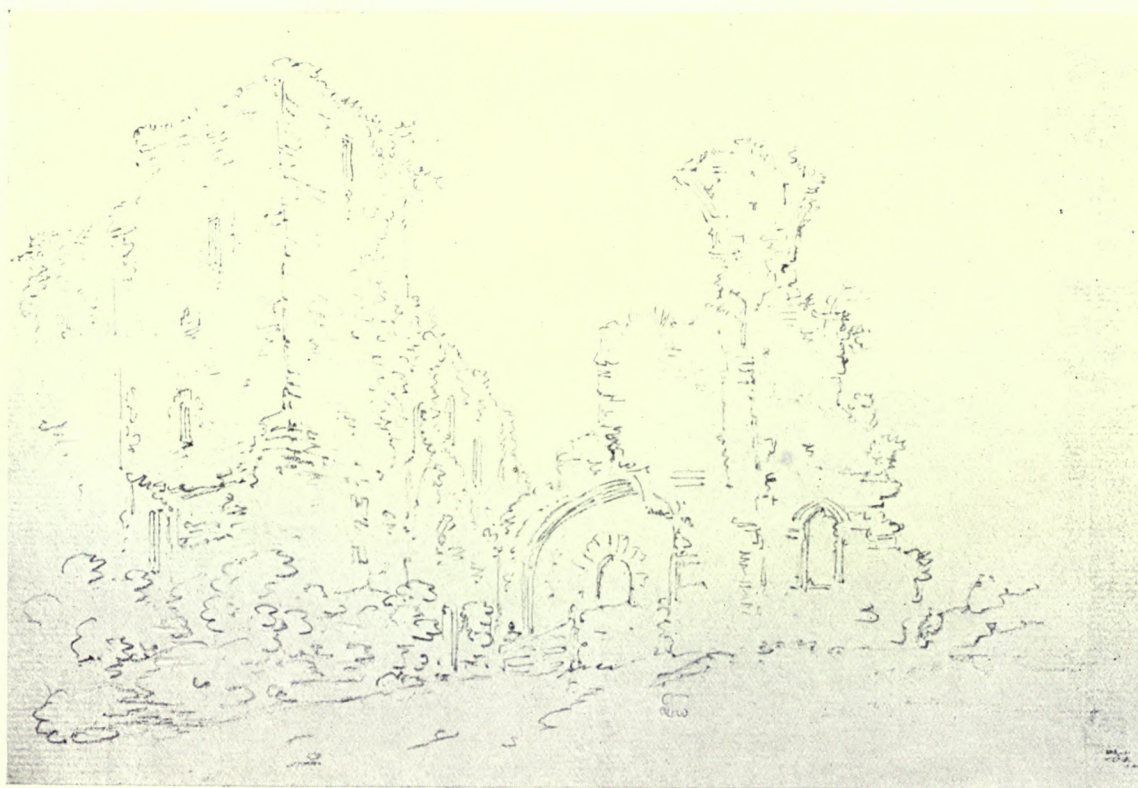






Water Colour, on Card.

(a)



Pencil Sketch.

(b)

NETLEY ABBEY.  
BY THOMAS GIRTIN.

*Turner Bequest.*







Water Colour, on Card.

(a)



Pencil Sketch.

(b)

LAKE WITH MOUNTAINS.  
BY THOMAS GIRTIN.

*Turner Bequest.*





starting from Bristol, going through Wales at Briton Ferry, Neath, Swansea, and Llangollen, and returning through Coalbrookdale. Several peculiarities in the spelling attracted my attention. Abbey was spelt 'Abbay', works 'worcks', kiln 'killn', staircase 'staircaiss'. These were not the usual kind of mistakes one finds in Turner's spelling. The handwriting, spelling, and the style of draughtsmanship I found to be similar to that of De Loutherbourg, and in Dr. Monro's sale, which Turner is known to have attended and where he made a number of purchases, I found that lot 110 (second day's sale, June 27, 1833) had consisted of 'sketches from nature in Wales; on cards, in pen and ink' by De Loutherbourg. It is extremely probable, therefore, that this group of drawings on cardboard was bought by Turner at Dr. Monro's sale as a memento of his old friend De Loutherbourg, and, as the accompanying reproductions will show (Plates LIX and LX), they bear little if any resemblance to Turner's own work.<sup>1</sup> The drawing which runs over three cards—Teignmouth (Plate LX (c))—is evidently the work of the same hand as the others, so I included it in the same group.

I next turned my attention to a group of seven wash drawings in blue and Indian ink which seemed to resemble the style of Edward Dayes more than that of Turner. These are all mounted on the peculiar kind of board Dayes used, and the names of the places represented, which were written in ink, resembled the specimens of Dayes's writing which were known to me. Two of these drawings were of Hastings, two of Southampton, three of the Isle of Wight—one of Freshwater Cave, one of Freshwater Bay, and one of the Undercliff. (Four of these drawings have been reproduced in a volume issued by the *Pall Mall Press*, London, 1905, entitled *Hidden Treasures at the National Gallery: A Selection of Studies and Drawings by J. M. W. Turner, R.A.*—two Isle of Wight subjects, pp. 40 and 41; one of the views of Hastings, p. 33, incorrectly described as 'Tantallon Castle'; and the view of the 'Quay at Southampton', p. 29, described as 'Dover' (?).) At Dr. Monro's sale, on July 2, 1833, lot 49 consisted of seven drawings by Dayes, of 'Hastings, Southampton, Freshwater, &c.'<sup>2</sup> There can, I think, be hardly any reasonable doubt that these were the drawings in question.

If any doubts were possible they would be removed by the existence of a version in colour of one of these drawings in the National Gallery of Ireland. This drawing of 'Southampton Quay' (No. 2074) is signed 'E. Dayes'; it has always been accepted as the work of Dayes, and in my opinion it is unquestionably the work of this artist. The two drawings—the version in colour in the Dublin National Gallery, and the monochrome version in the Turner Bequest—are clearly the work of the same hand, and all the seven monochrome drawings

<sup>1</sup> The name of the purchaser given in Christie's records is 'Geddes'. Turner may have employed this person to bid for him, or may have bought the lot afterwards from him.

<sup>2</sup> Christie's sale catalogue gives the purchaser of this lot as 'Shirlock'.

referred to above are just as certainly the work of the artist who drew the 'Quay at Southampton'. As Edward Dayes's handiwork is of great importance in the study of Turner's early work I have included among the illustrations of this paper reproductions of these two drawings (Plate LXI (*a*) and (*b*)), together with several of the other drawings included in this group—two of 'Hastings, Sussex' (Plate LXII), 'Southampton, from Mr. Dance's', and some unidentified ruins on a hill among trees (Plate LXIII (*a*) and (*b*)). These drawings are eminently typical of Dayes's style. The small, nervous, and rather fussy pencil outlines on the cliff in the middle distance of Plate LXII (*a*) are especially characteristic of Dayes's manner, as are also the loose scribbling touches in the foreground. Dayes's blue-and-black drawings are so frequently wrongly attributed either to Turner or Girtin that an intimate knowledge of his style is essential to all collectors of the works of these artists.

These remarks will, I hope, have made it clear that no great reliance can be placed upon the judgement of the two Assessors who are responsible for the selection of the drawings included in the Turner Bequest. They were unable to distinguish De Louthembourg's, Samuel Scott's, M. A. Rooker's, or Dayes's work from that of Turner. What grounds are there, therefore, for supposing that they could distinguish the work of Girtin, which at one period resembled Turner's much more closely than that of any of these artists? Had any drawings by Girtin been included in the Turner Bequest, and if so, how many?

Two drawings amongst my collection of 'doubtfuls' first attracted my attention. The first was a pencil drawing, evidently made on the spot, of the ruins of the church at Lindisfarne (Plate LXIV). Turner's first visit to Lindisfarne was made in 1797, and his six careful drawings of different parts of the church were all together in the *North of England Sketch-book* (pp. 50-5). The drawing in question was on a loose piece of paper, different in quality from the paper in Turner's sketch-book, and the style was so totally different from that of Turner's drawings that I could not believe it had been made by him at the same time as the others. If it was by Turner it was clearly a much earlier work than the others, and all the evidence pointed to the conclusion that Turner had never visited Holy Island before 1797. The view of the ruins was similar, though not exactly the same, to that in Girtin's large water-colour of this subject in the Print Room of the British Museum, and the style of the drawing resembles that of Girtin much more than that of Turner.

The second drawing to which my attention was directed was a pencil sketch of Glasgow, with the cathedral in the distance (Plate LXV (*b*)). If the drawing were by Turner, it could hardly have been later in date than 1794 or 1795, and the evidence of the sketch-books showed that Turner did not go to Glasgow till 1801. In 1797 he did not go farther north than Melrose, when he turned off in a south-westerly direction for Carlisle and the Cumberland lakes. Connected with this pencil drawing was a small water-colour of the





Water Colour, on Card.  
*Turner Bequest.*

(a)



Water Colour.  
*In the Collection of Thomas Girtin, Esq.*

(b)



Pencil Sketch.  
*Turner Bequest.*

(c)







Pen and ink and wash.  
By James Moore, F.S.A.

(a)

*In the Collection of Thomas Girtin, Esq.*



Water Colour. ( $8\frac{3}{4} \times 6\frac{7}{8}$  ins.)  
By Thomas Girtin.

(b)

*In the Collection of Professor F. P. Barnard.*

KIRKSTALL ABBEY, YORKSHIRE.





same subject (Plate LXV (a)), one of a series of about twenty drawings on small cards, all evidently by the same hand. The pencil drawings on which six others of this series had been based were also among my collection of 'doubtfuls'. These are the views of Walsingham Chapel, Norfolk (Pl. LXVI), Kidwelly Church (Pl. LXVII), Windsor (Pl. LXVIII, 'Lake with Mountains' (Pl. LXX), and the ruins of Netley (Pl. LXIX) and Kirkstall Abbeys (Pl. LXXI). The same loose and rather clumsy touch is to be found both in the pencil sketches and in the perfunctory water-colours. They are all clearly the work of the same hand, as the accompanying reproductions will show.

That this hand is Girtin's is clearly established by a drawing which has been brought to my notice since the publication of my *Inventory of the Drawings of the Turner Bequest* (1909). This is a larger and more important water-colour of Kirkstall Abbey than the little card in the National Gallery, but one evidently based upon the same sketch from nature (Pl. LXXI (b)). It is signed 'Girtin', and is of unimpeachable provenance. It was bought direct from the artist by Mr. James Moore, F.S.A., the antiquary and patron of Dayes and Girtin. It remained in Mr. Moore's collection till his death, when it passed, with the remainder of the collection, into the possession of Miss Miller. It now belongs to Mr. Thomas Girtin, by whose kind permission it is here reproduced.

The group of about twenty little water-colours on cards in the Turner Bequest is then undoubtedly the work of Girtin. They seem to have been a set of 'pot-boilers', knocked off hurriedly by the artist for commercial purposes. They are based on sketches of the various places which the artist had in his possession at the time, but they are far from giving us the best work of which he was capable. Their perfunctoriness of handling is not the sign of youthfulness or inexperience, and as they were evidently made after Girtin had visited Holy Island and Glasgow, they cannot be earlier in date than 1796. I have seen at least twenty other similar sketches on cards in the sale-rooms, and, I need hardly add, they were sold as Turner's works.<sup>1</sup>

But it does not necessarily follow that the pencil sketch upon which a water-colour is based is always by the same hand as the finished drawing. Naturally an artist prefers to work from his own sketches, and in most cases he does so; but occasionally he is called upon to work from sketches supplied by an amateur or another artist. Turner's views of Palestine, and some of Italy, were based on other men's sketches, and James Moore, to whom I have referred above, frequently employed Edward Dayes and Girtin to work up his

<sup>1</sup> The drawings in the Turner Bequest may possibly be identified with lots 81 and 82 in the first day of Dr. Monro's sale, which consisted each of ten 'Views and ruins in colours on card'. They were described in the sale catalogue as by Turner, but, as we know, mistakes do sometimes creep into auctioneers' catalogues. Turner purchased the two lots for eight and a half guineas each. He may have bought them as the most effectual means of withdrawing from circulation drawings which were erroneously ascribed to him.

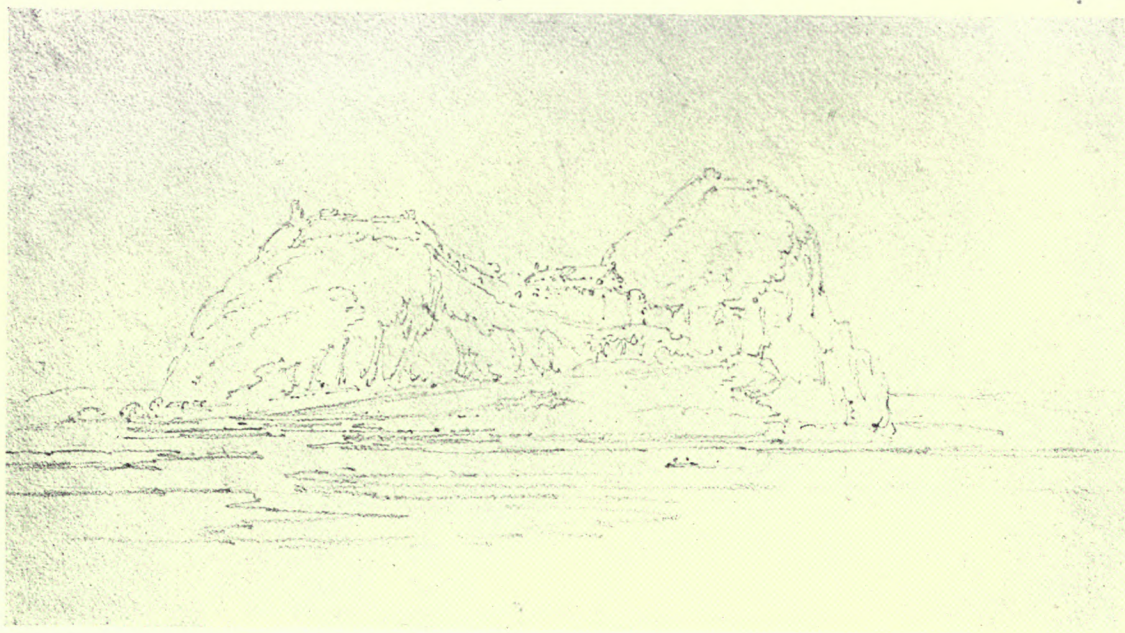
own sketches. But the pencil drawing of Kirkstall, of which I have been writing, is certainly not by James Moore. Moore had in his collection two water-colours by Girtin of Kirkstall Abbey—the one reproduced on Plate LXXI (*b*)), and an other, which was based on one of his own sketches. I have reproduced these drawings on Plate LXXII; and on Plate LXXIII I give yet another drawing by Moore—of Croxden Abbey—together with the water-colour Girtin was employed to make from it. An examination of these two drawings by Moore proves that the drawing of Kirkstall Abbey in the National Gallery is not his work.

Relying, then, upon all these indications that the pencil sketches of Kirkstall Abbey, Windsor Castle, Kidwelly Church, Walsingham Chapel, and Netley Abbey, in the Turner Bequest, were by Girtin, I feel satisfied that a group of about forty other drawings, similar in style and upon the same kind of paper, was also by him. Amongst them were the four drawings reproduced in Plates LXXIV and LXXV. No doubt Girtin worked up some of these subjects in water-colour, though they may have got ascribed to Turner or some other artist by now. If any member of the Walpole Society should know of any drawings connected with these sketches I should be grateful for particulars of them. In the same group was also one of Colchester Castle (Plate LXXVI (*a*)), which I was pleased to find had formed the original sketch upon which an important water-colour by Girtin had been based. This had once formed part of James Moore's collection. It is now in the possession of Professor Francis Pierrepont Barnard, by whose kindness it is here reproduced (Plate LXXVI (*b*)).

Professor Barnard also owns a pencil-drawing from nature of Bolton Castle by Girtin, and the water-colour elaborated from it (Plate LXXVII (*a*) and (*b*)). These were both derived from the Moore collection, so they are of unquestionable authenticity. If we take this drawing of Bolton Castle as a standard, I think all careful students will agree with me that the pencil drawings reproduced in this article which I have ascribed to Girtin are correctly described. The peculiarities of touch and of general style are so pronounced in all of them that they must be the work of the same hand. The frequent errors in perspective are also a common feature in many of Girtin's works.

There remain two important groups of drawings among the doubtful Turners which I have not touched upon in this article. These are the numerous copies in Indian ink and blue of works by Cozens and other artists—there are about a hundred and thirty of them—and a smaller but even more interesting group of pencil sketches and blue-and-black drawings of shipping at Dover. If these drawings are by Girtin, as I strongly suspect, then a large number of similar works in public and private collections are urgently crying out to have their attributions revised. I hope on another occasion to start the discussion of some of the difficult and complicated problems connected with these drawings.





Dumbarton Castle.

(a)



Hinton Charter House, Suffolk.

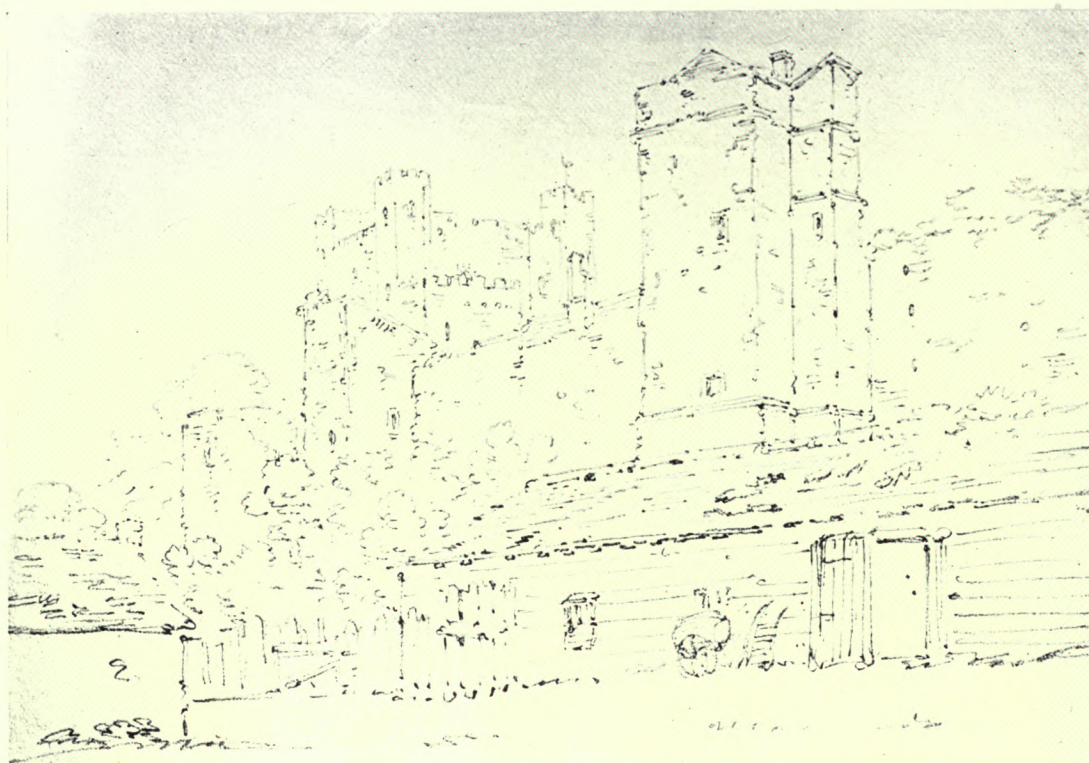
(b)

TWO PENCIL SKETCHES.  
BY THOMAS GIRTIN.

*Turner Bequest.*







Rochester Castle, Kent.

(a)



Barnard Castle, Yorkshire.

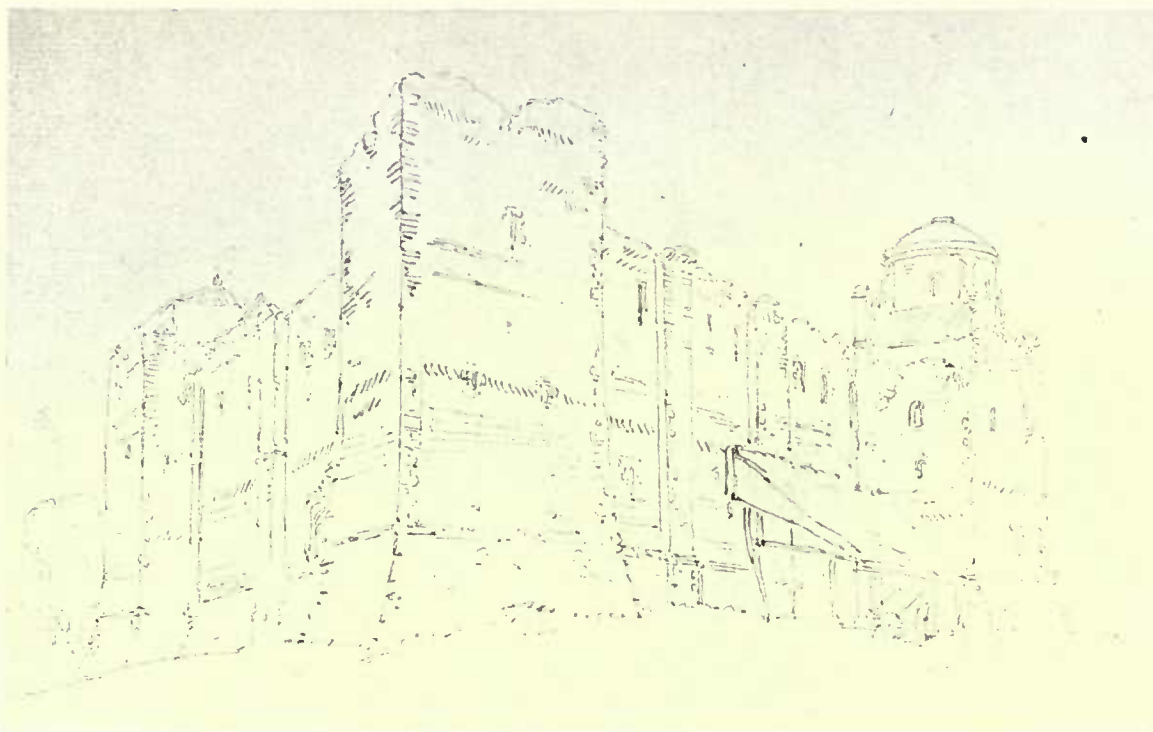
(b)

TWO PENCIL SKETCHES.  
BY THOMAS GIRTIN.

*Turner Bequest.*







Pencil Sketch.  
*Turner Bequest.*

(a)



Water Colour. (8 $\frac{3}{4}$  x 6 $\frac{7}{8}$  ins.)  
*In Collection of Professor F. P. Barnard.*

b)

COLCHESTER CASTLE.  
BY THOMAS GIRTIN.







Pencil Sketch.

*In Collection of Professor F. P. Barnard.*

(a)



Water Colour. ( $8\frac{3}{4} \times 6\frac{7}{8}$  ins.)

*In Collection of Professor F. P. Barnard.*

(b)

BOLTON CASTLE, YORKSHIRE.  
BY THOMAS GIRTIN.











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